J W Windsor
Bath
June
1801

1 James Street

Sei
FUGHE e PRELUDIE
per
IL CLAVICEMBALO Ó ORGANO
Composte
dal Sig.r
GIORGIO ALBRECHTSBERGER
Opera VI.

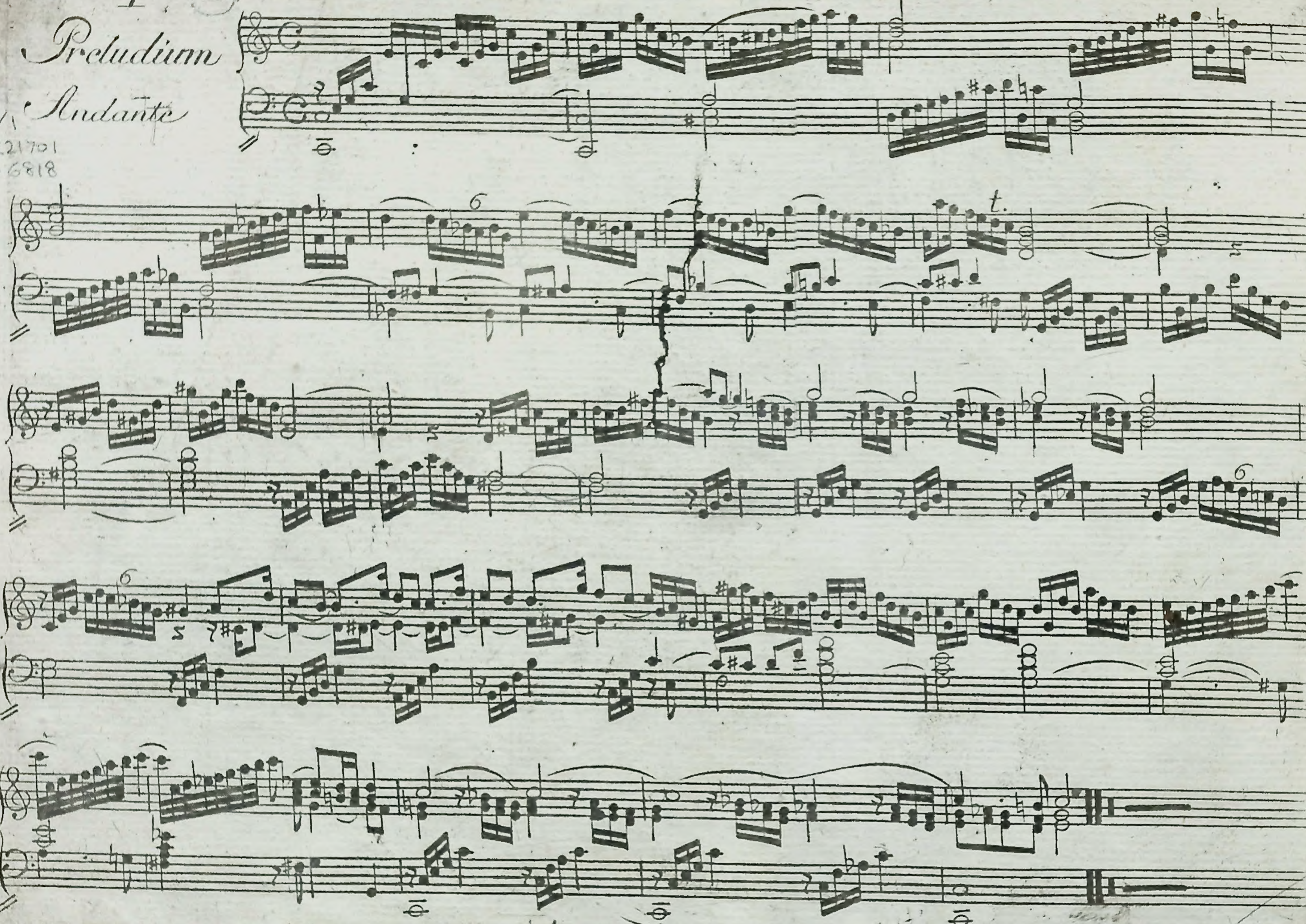
In Vienna presso Artaria Compagni

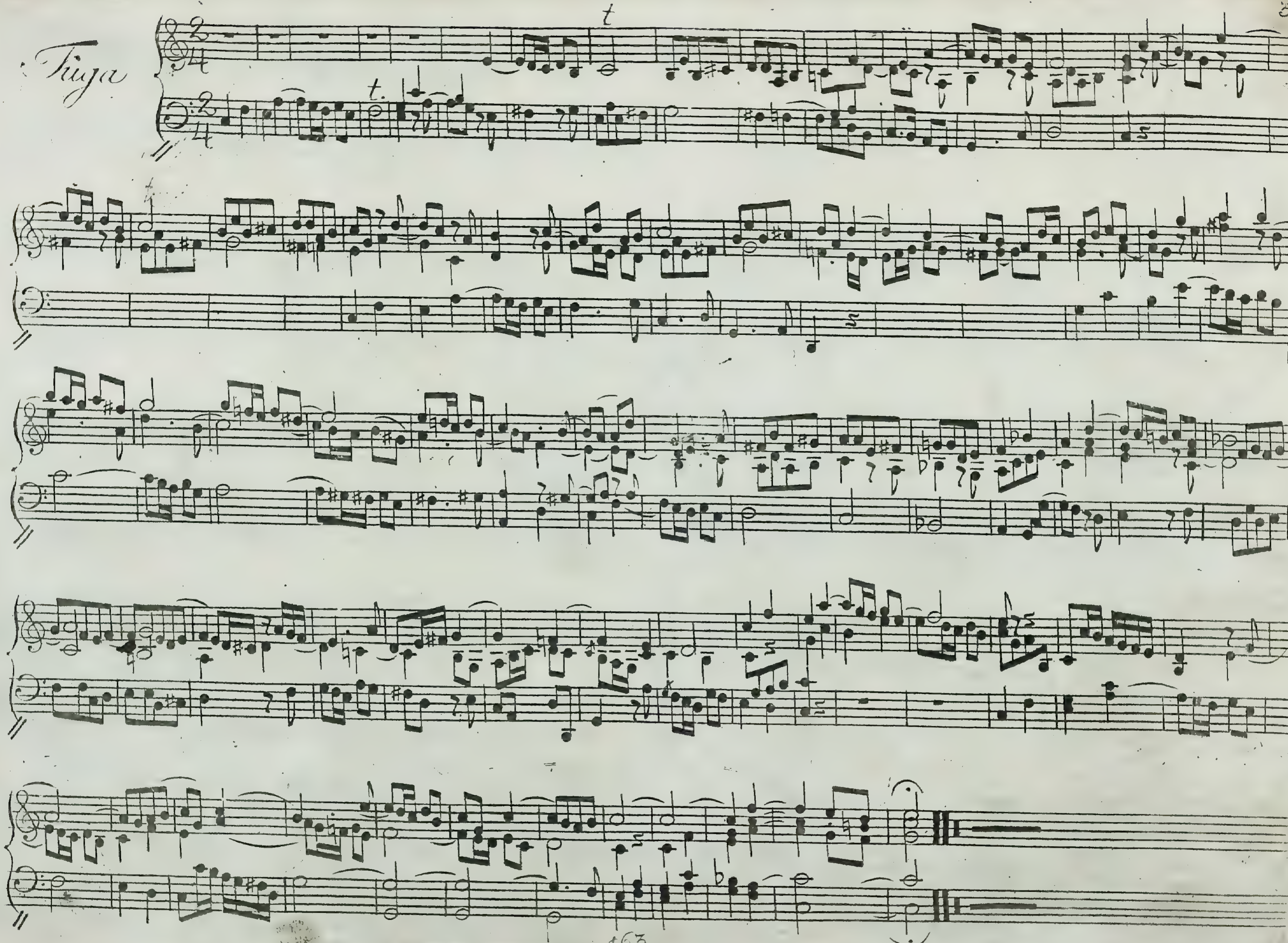
163.

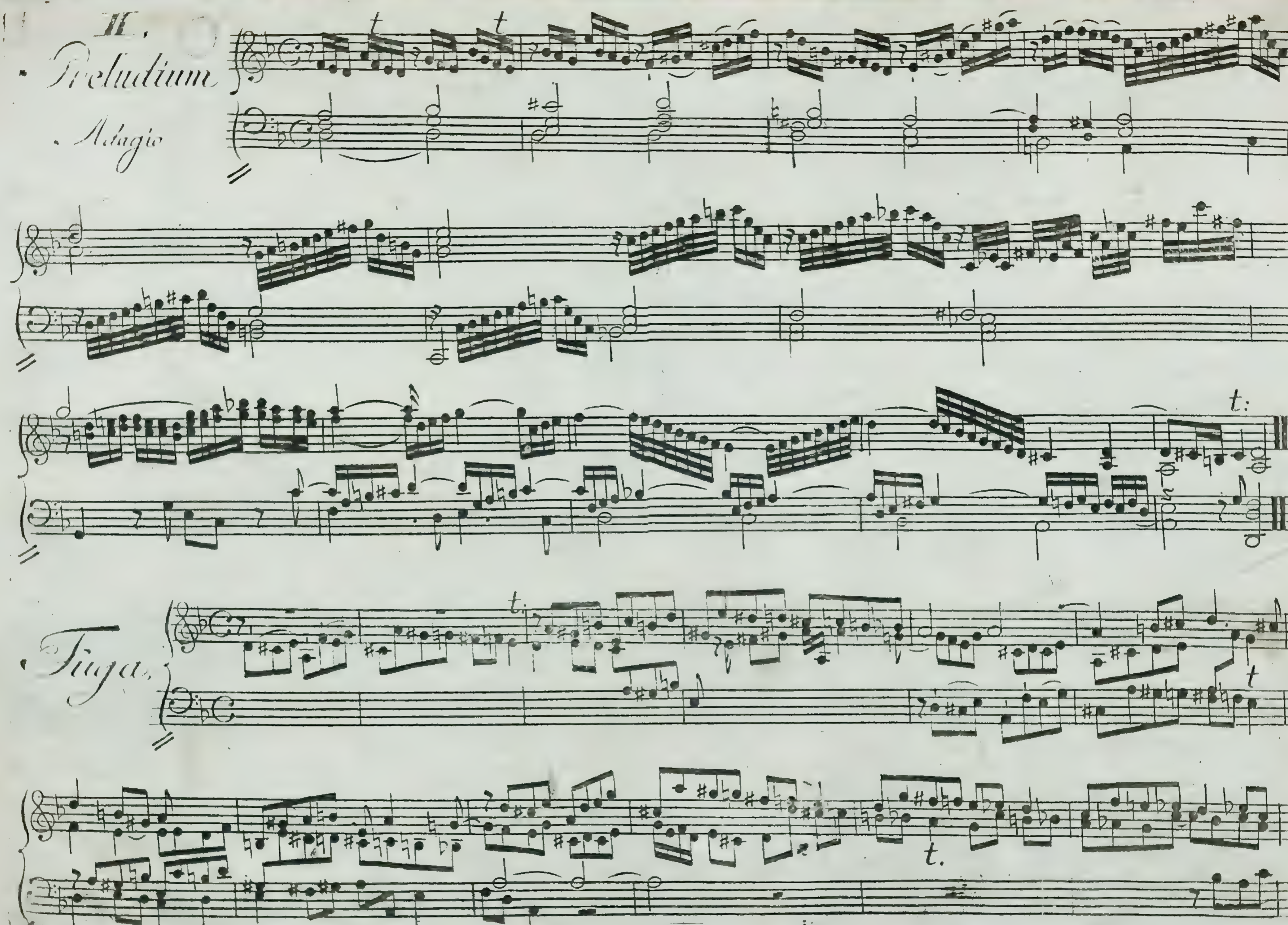
I

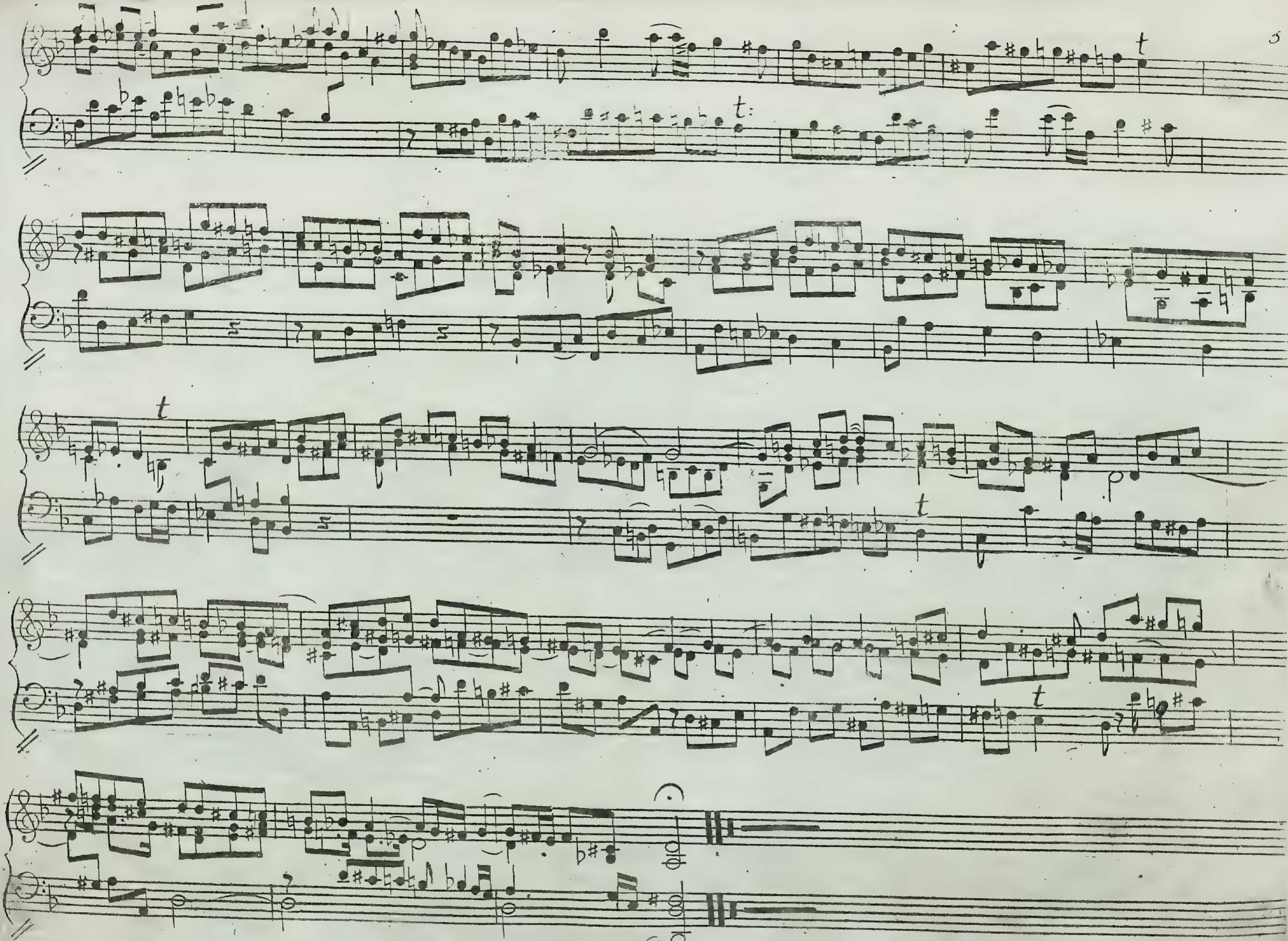
Preludium

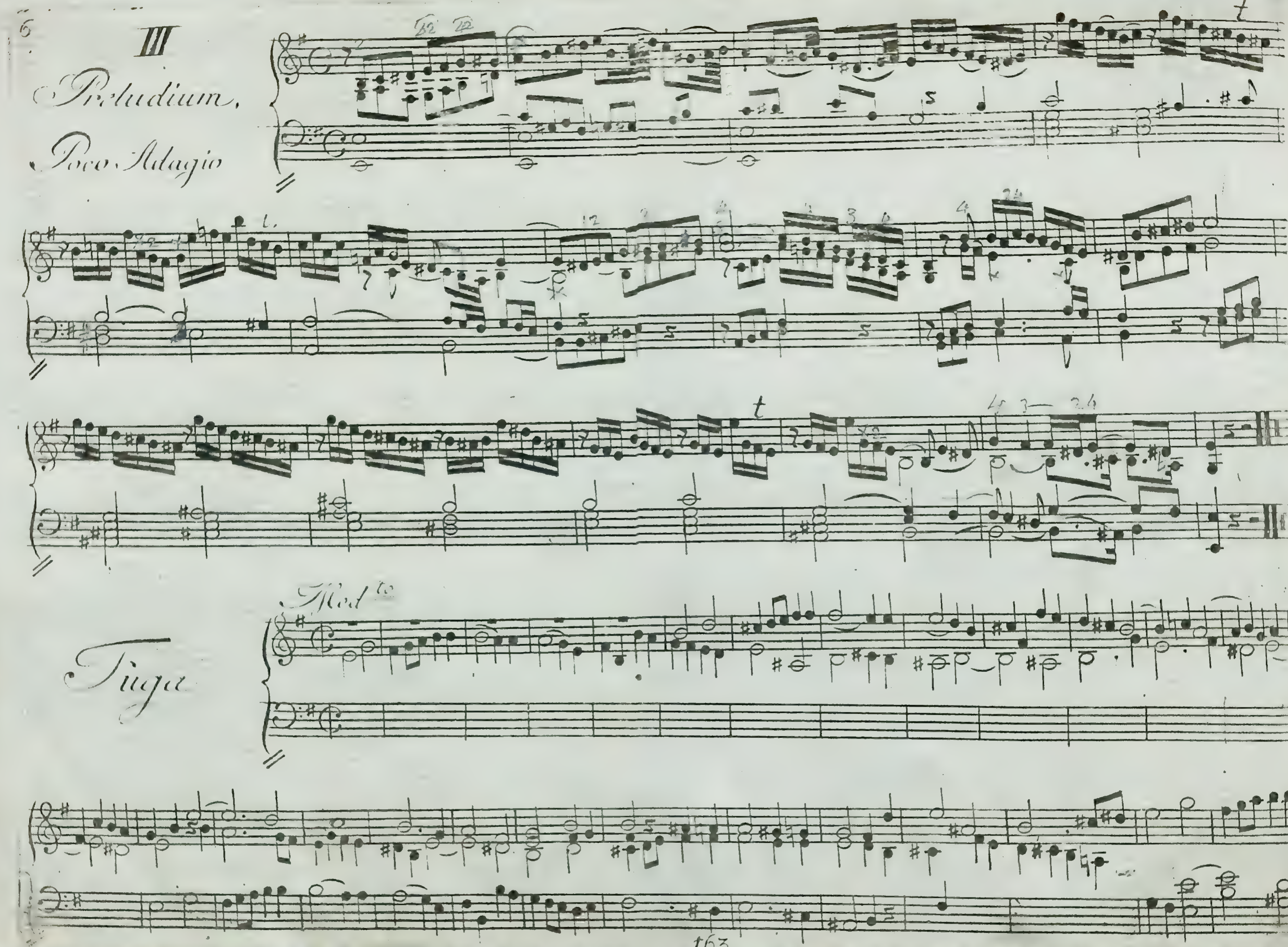
Andante

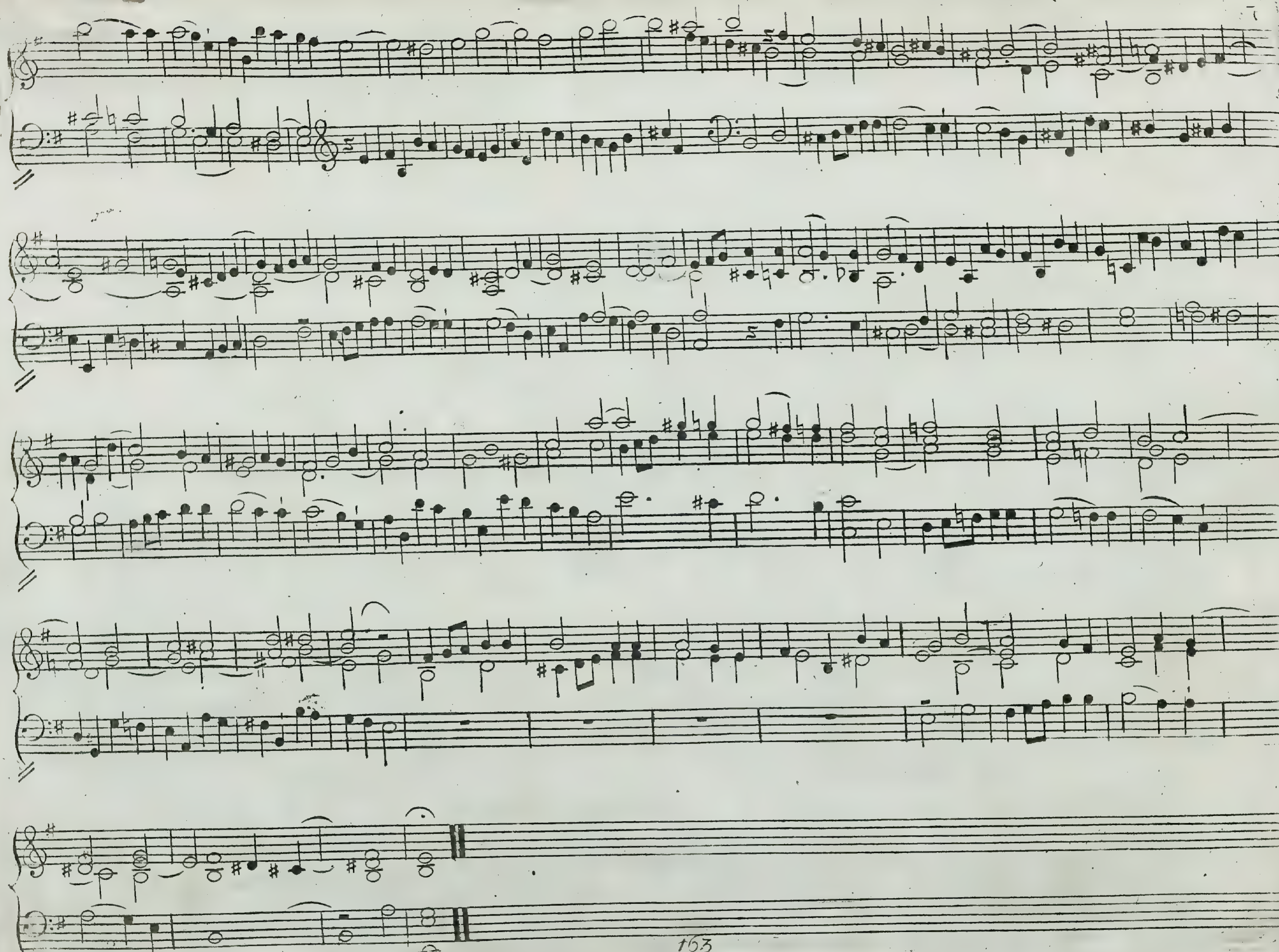


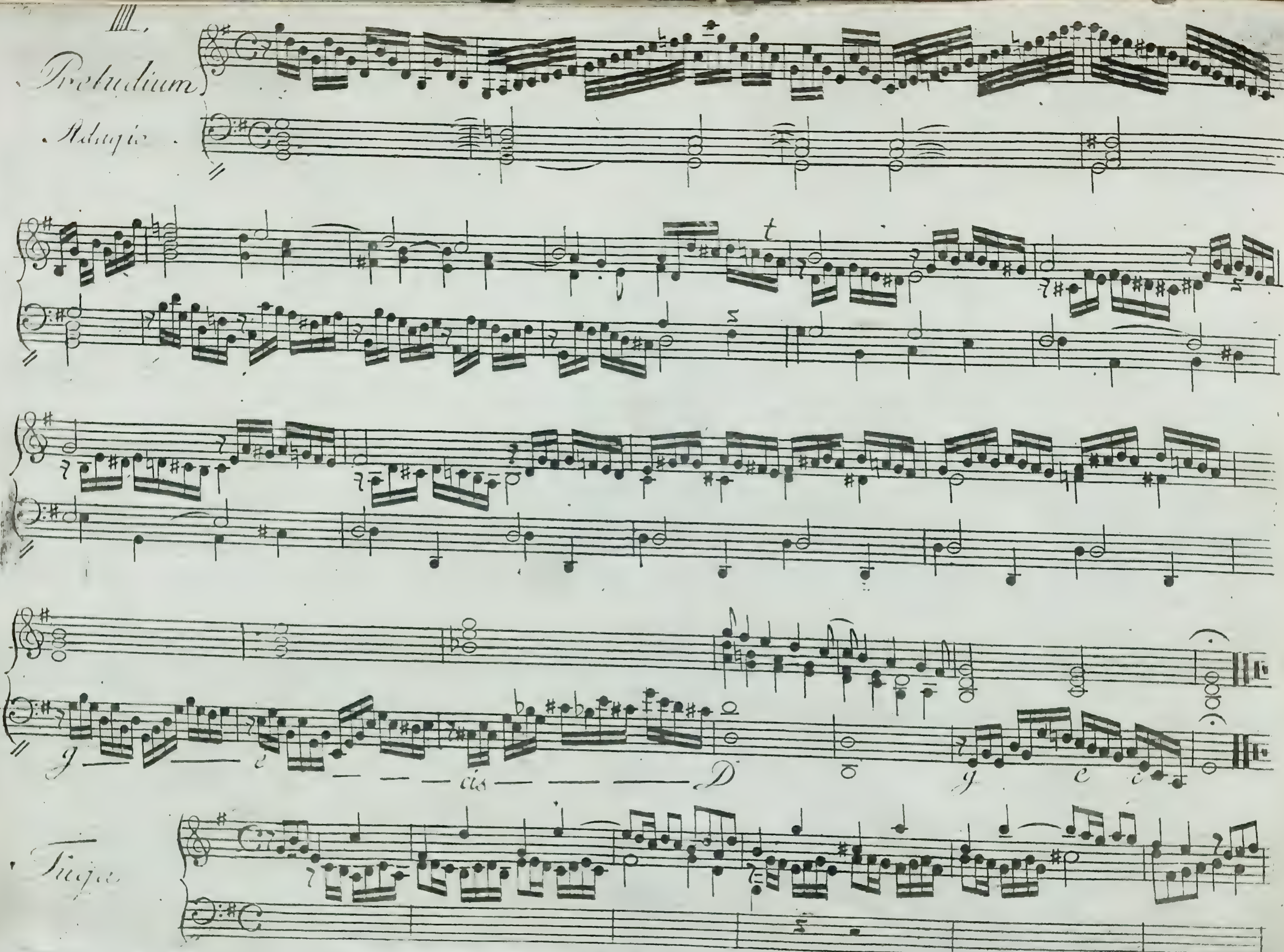

Fuga

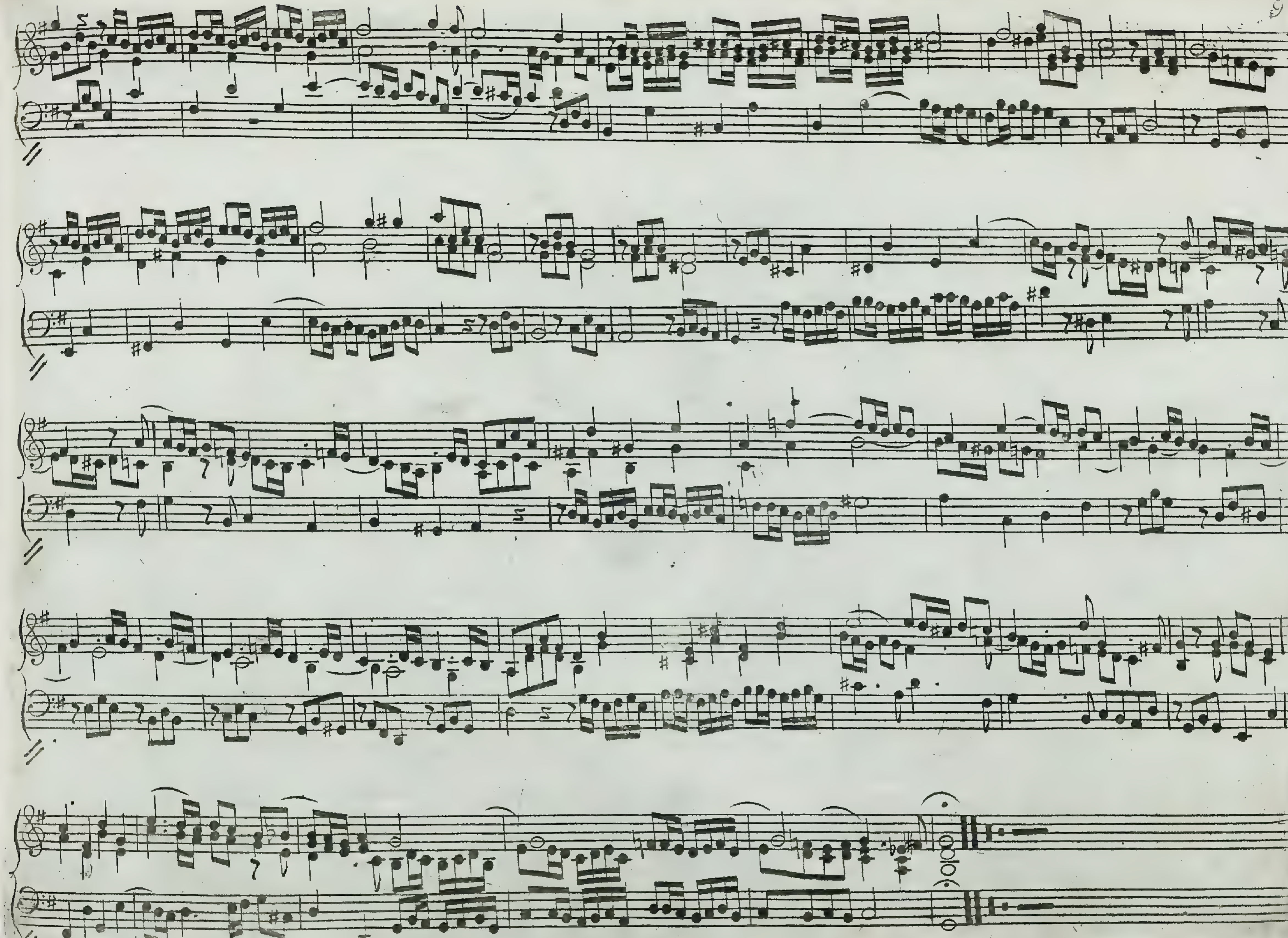

II.
Preludium
Adagio
Fuga.




III
Preludium.
Poco Adagio
t
Fuga
Mod^to



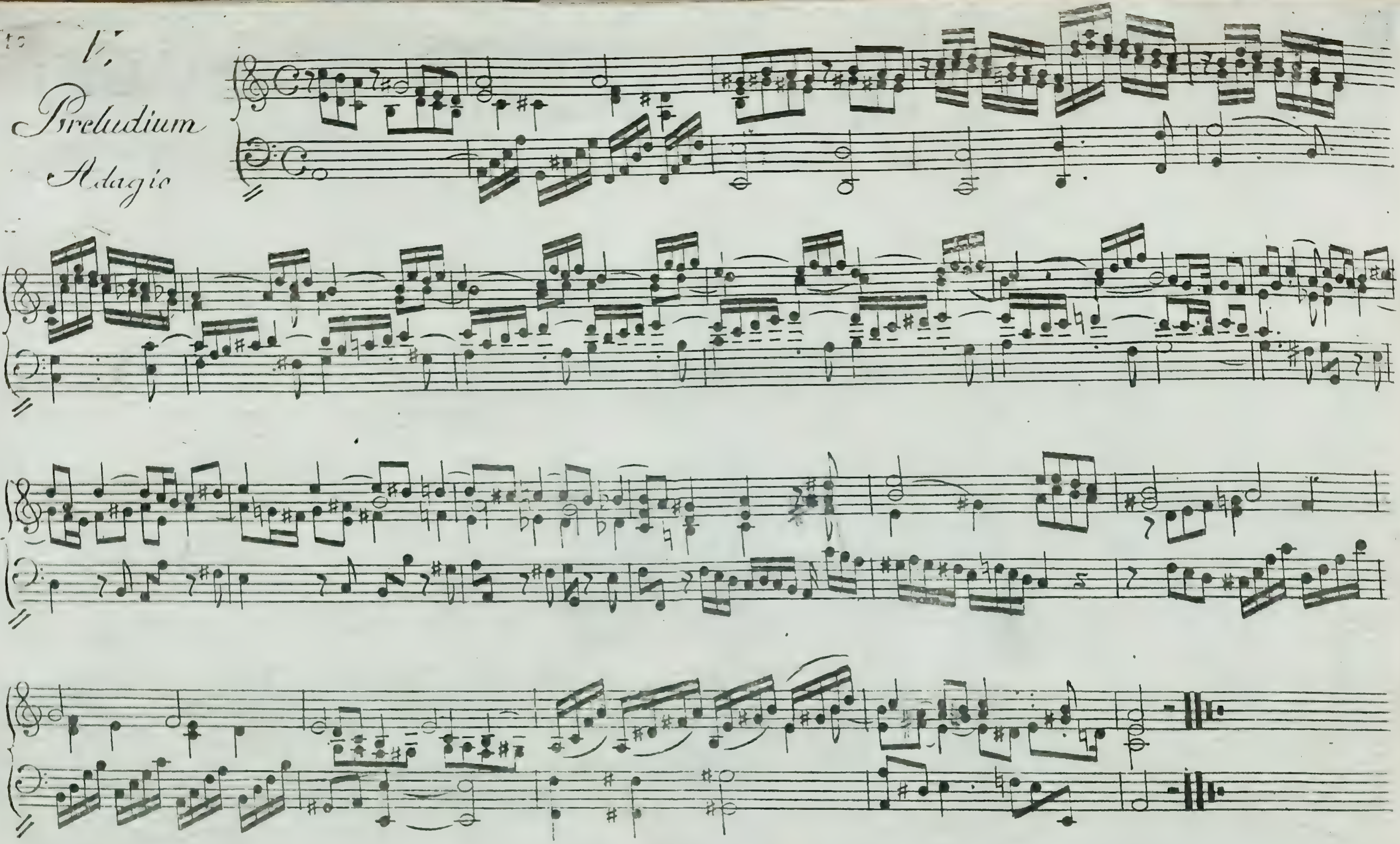

III.
Preludium
Adagio
g
e
cis
D
g
c
c
Fuga



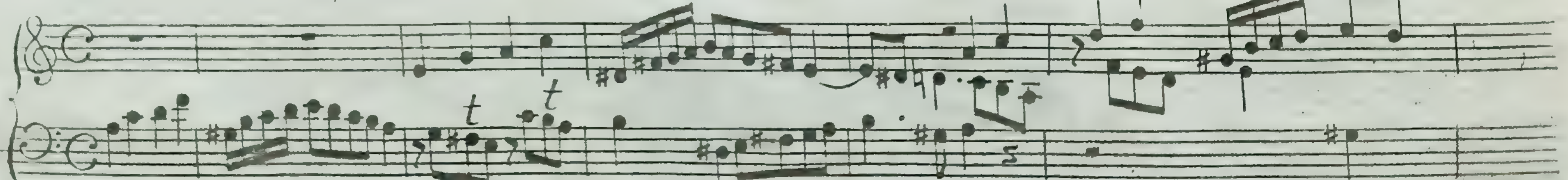
V.

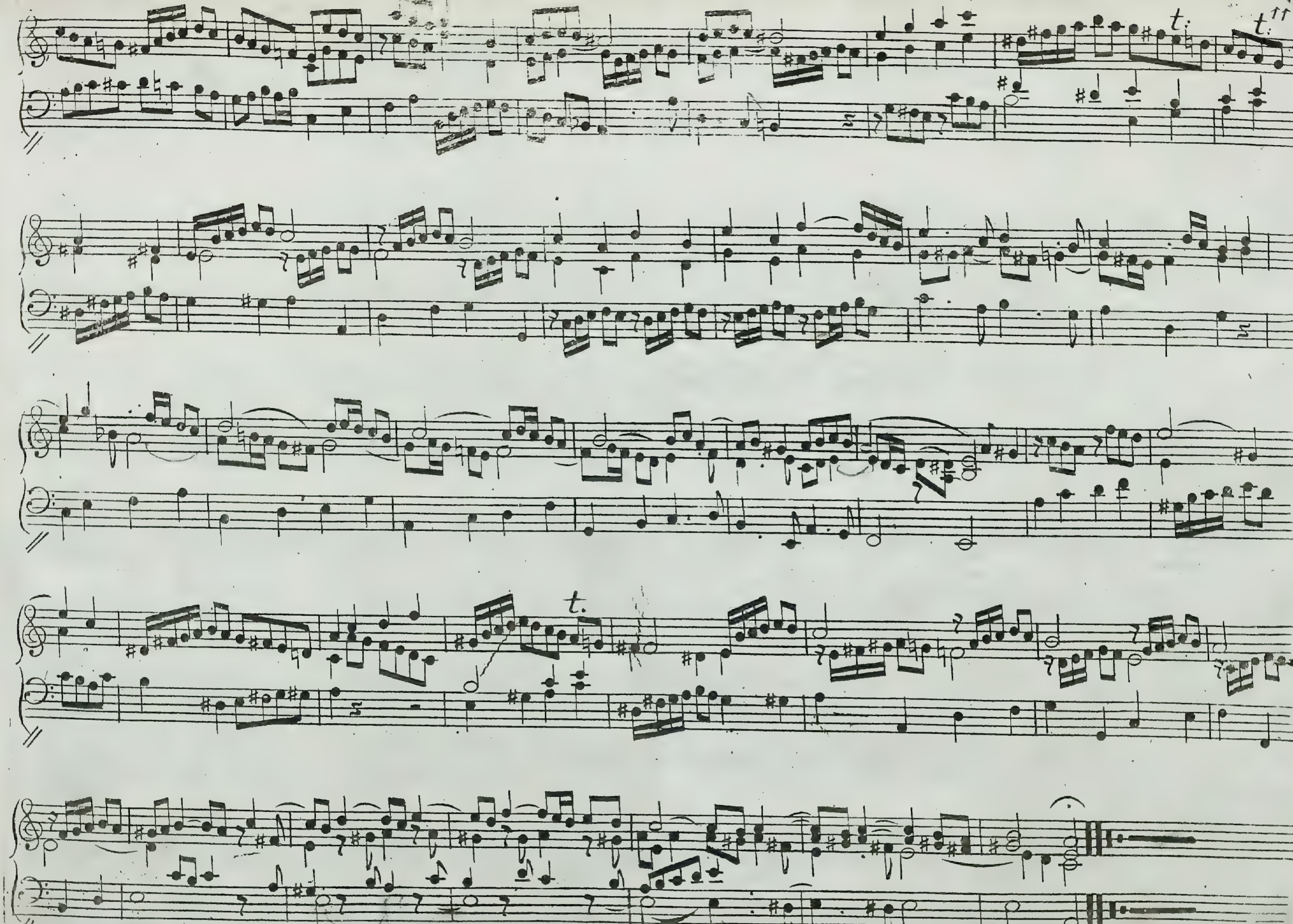
Preludium

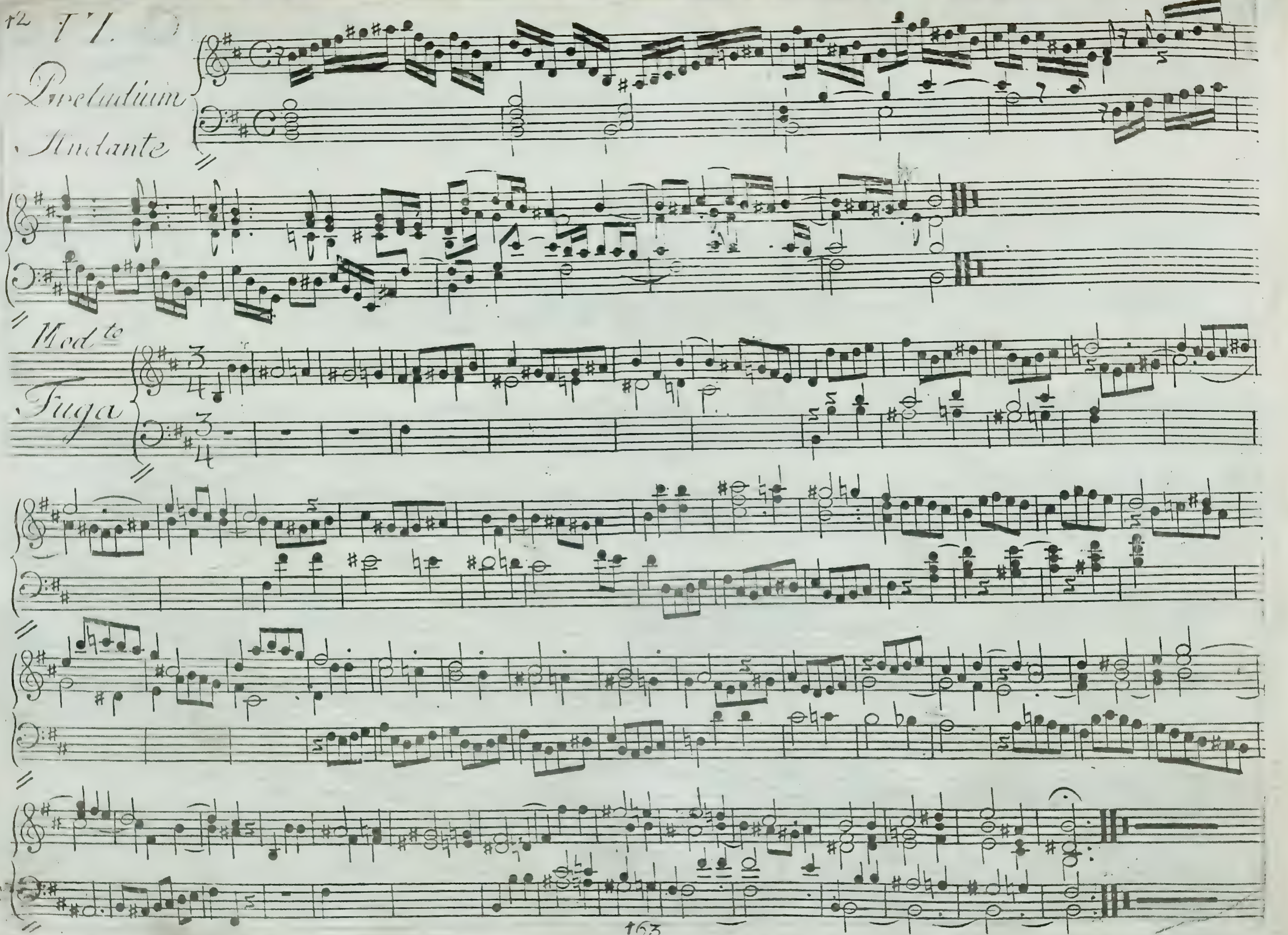
Adagio



Fuga






VI.
Preludium
Andante
Mod.to
Fuga

Fugha

Per Clavicembalo o Organo

del Sig.r

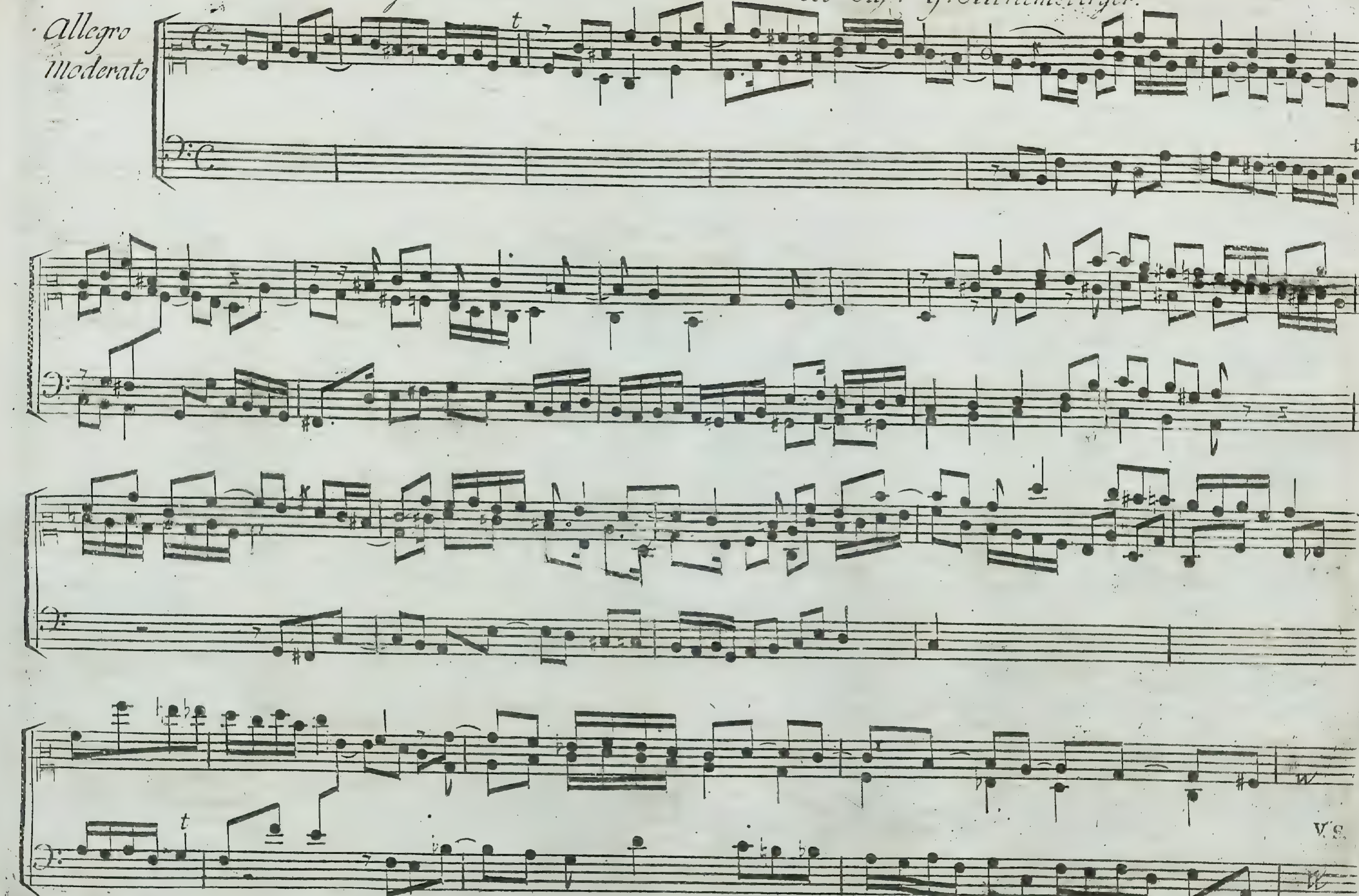
Albrechsberger

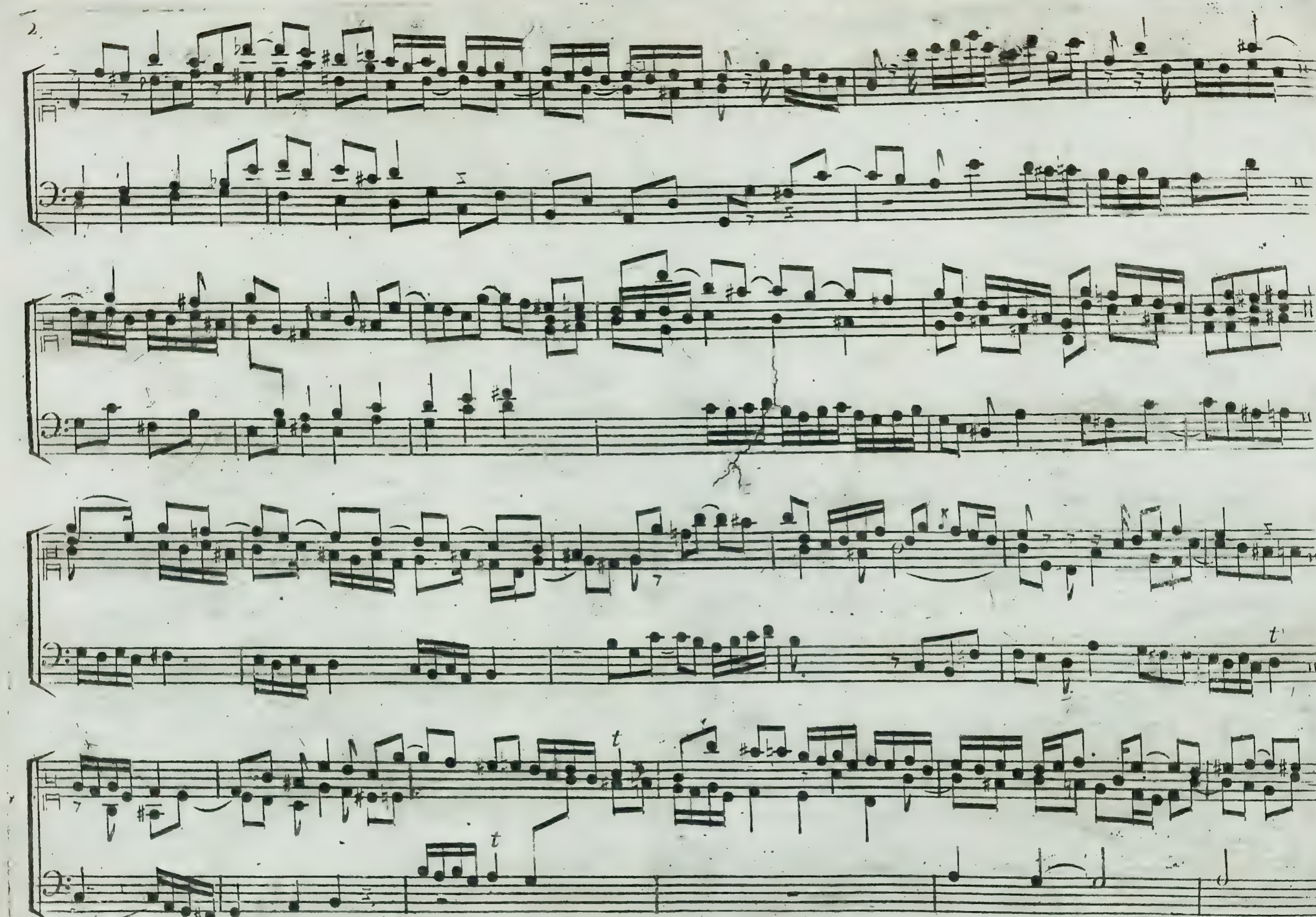
Opera 4.

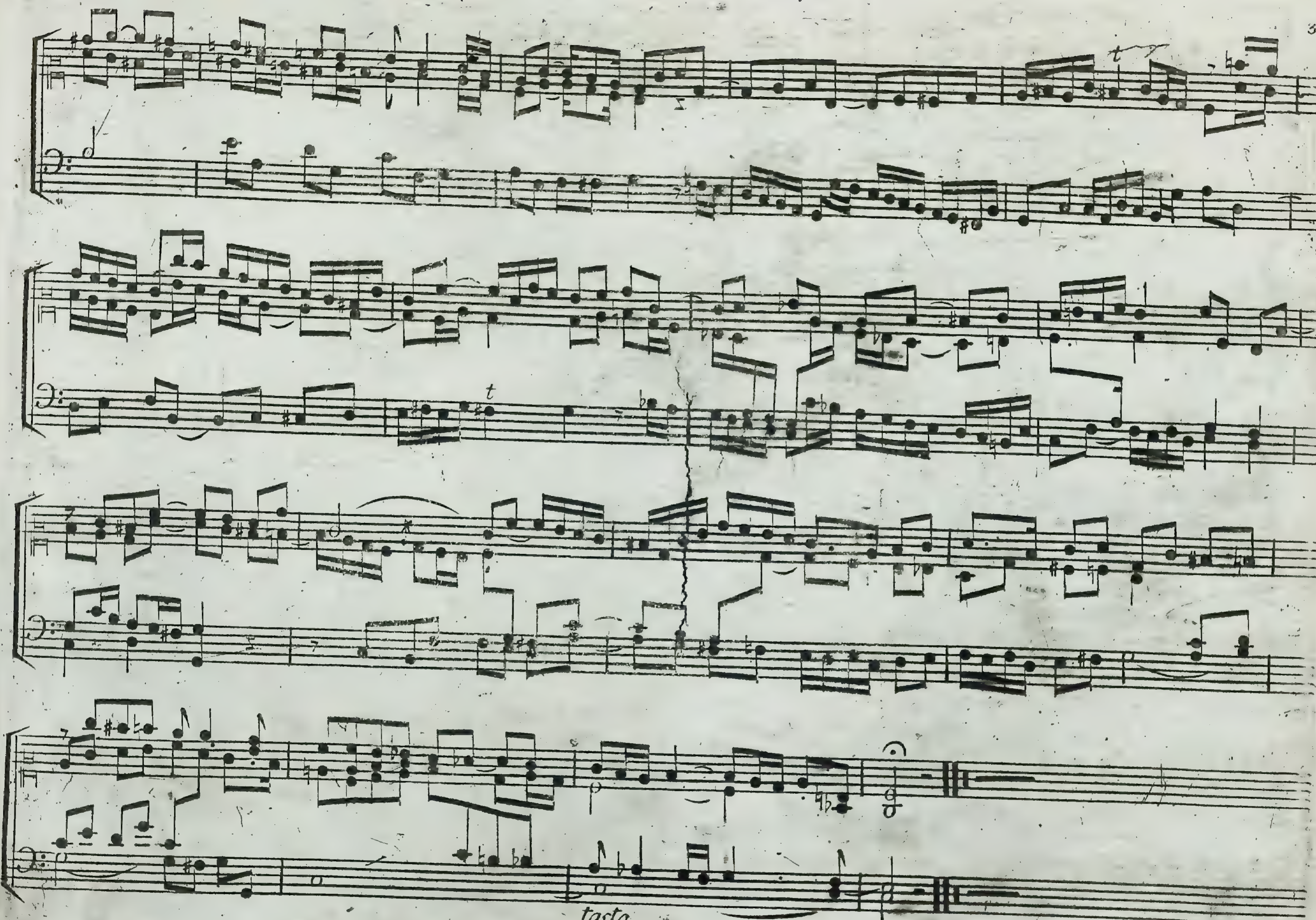
in Vinna presso Artaria et Compl.

24 x.r

Fuga in C. dur. del Sigl: G: Albrechtsberger.






t
tasto

SEI FUGHE

per

L'Organo o Clavicembalo

Composte dal Sig.re

G. ALBRECHTSBERGER

Maestro di Capella della Cattedrale di St. Stefano a Vienna.

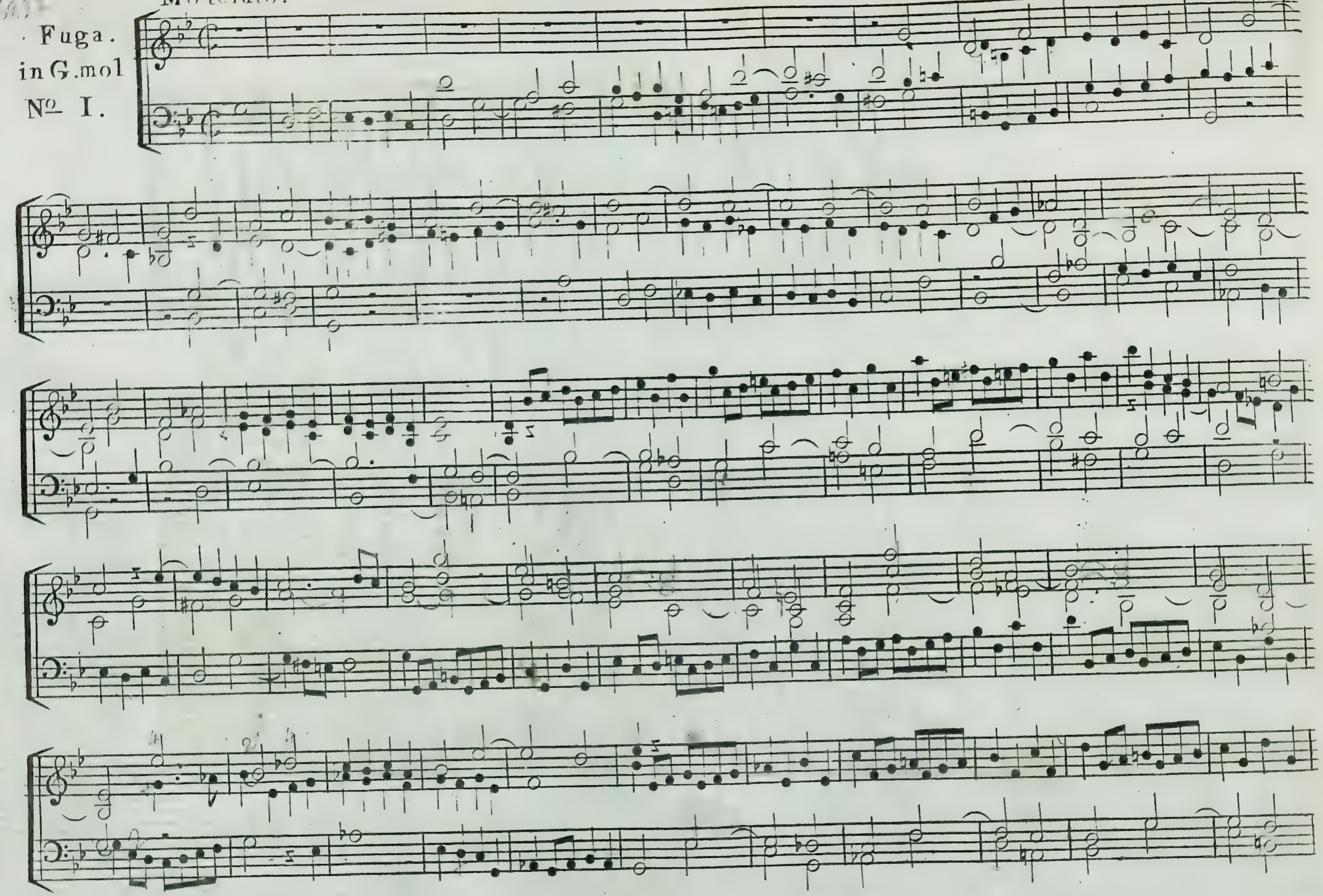
Opera 8.

St. S. 621. In Vienna presso Artaria e Comp. f 1. 30.

Moderato.

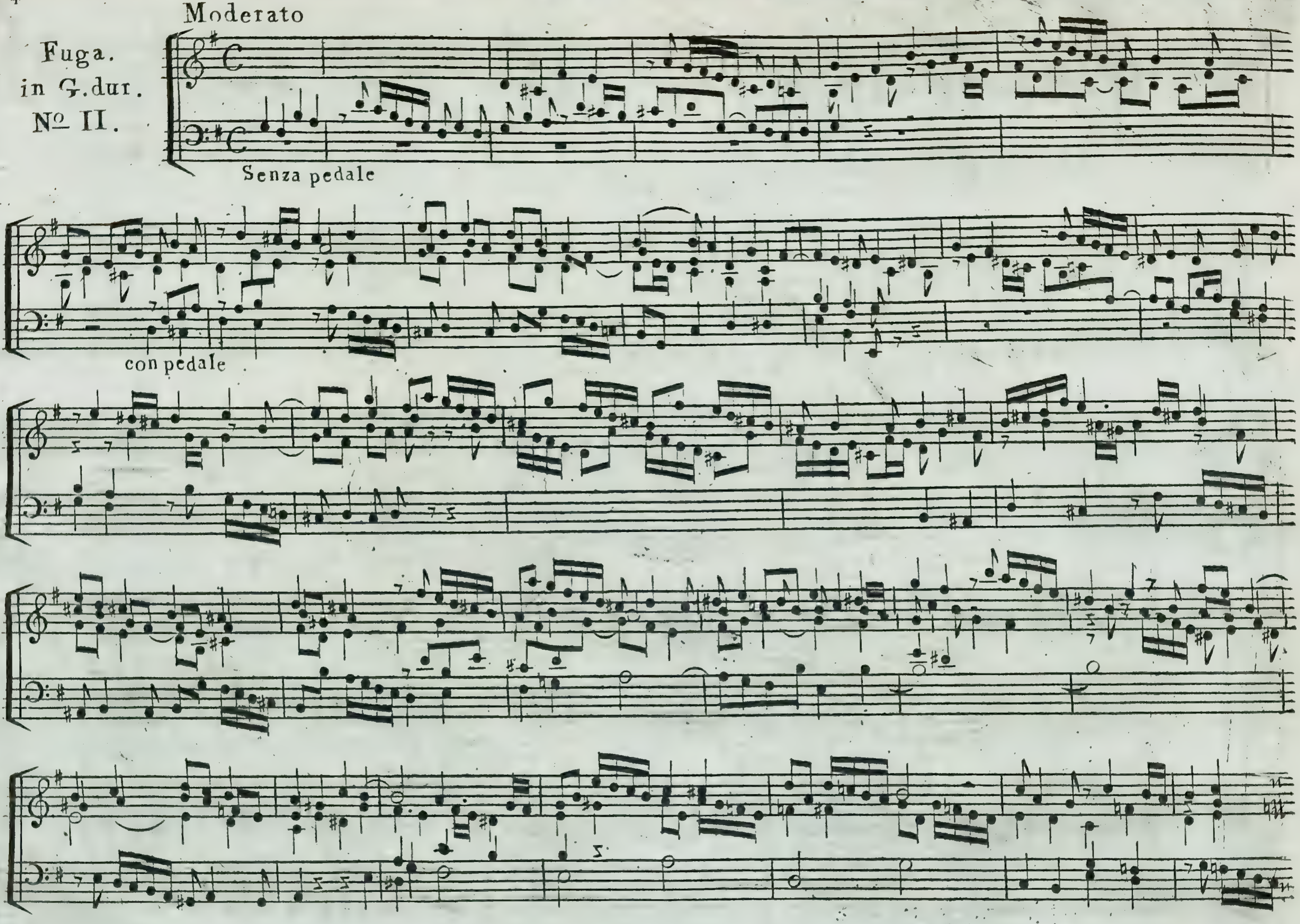
Fuga. in G.mol

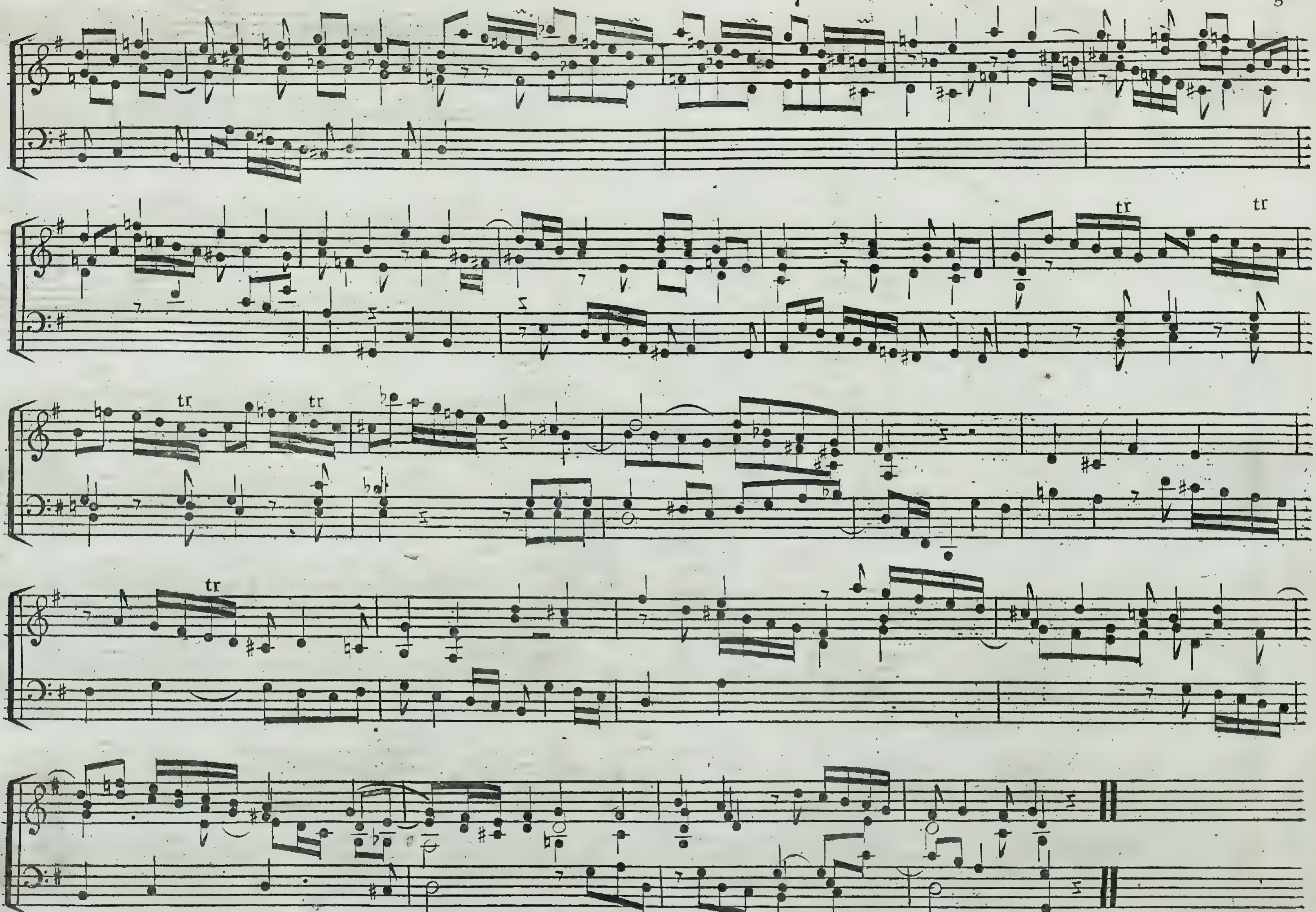
Nº I.



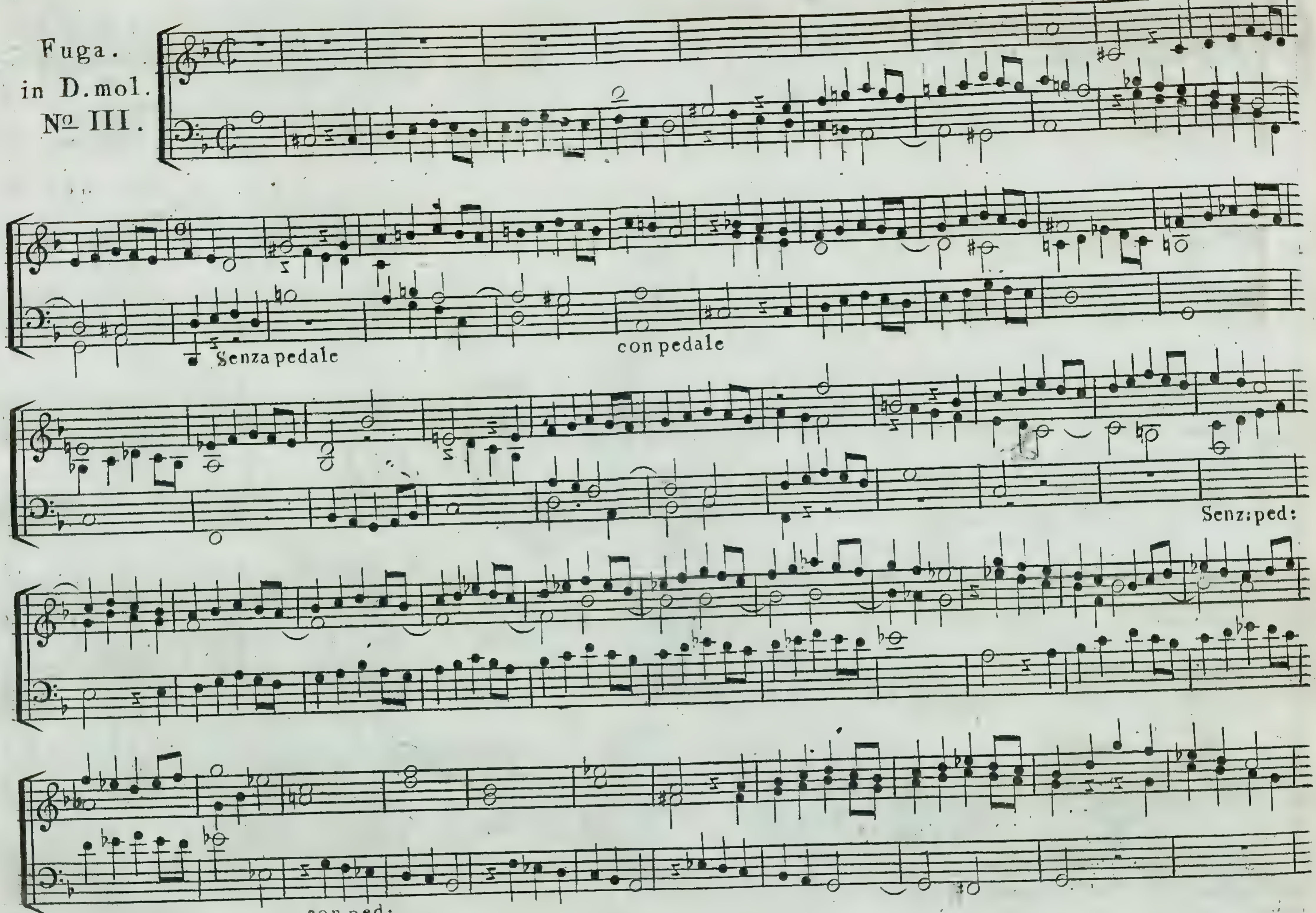


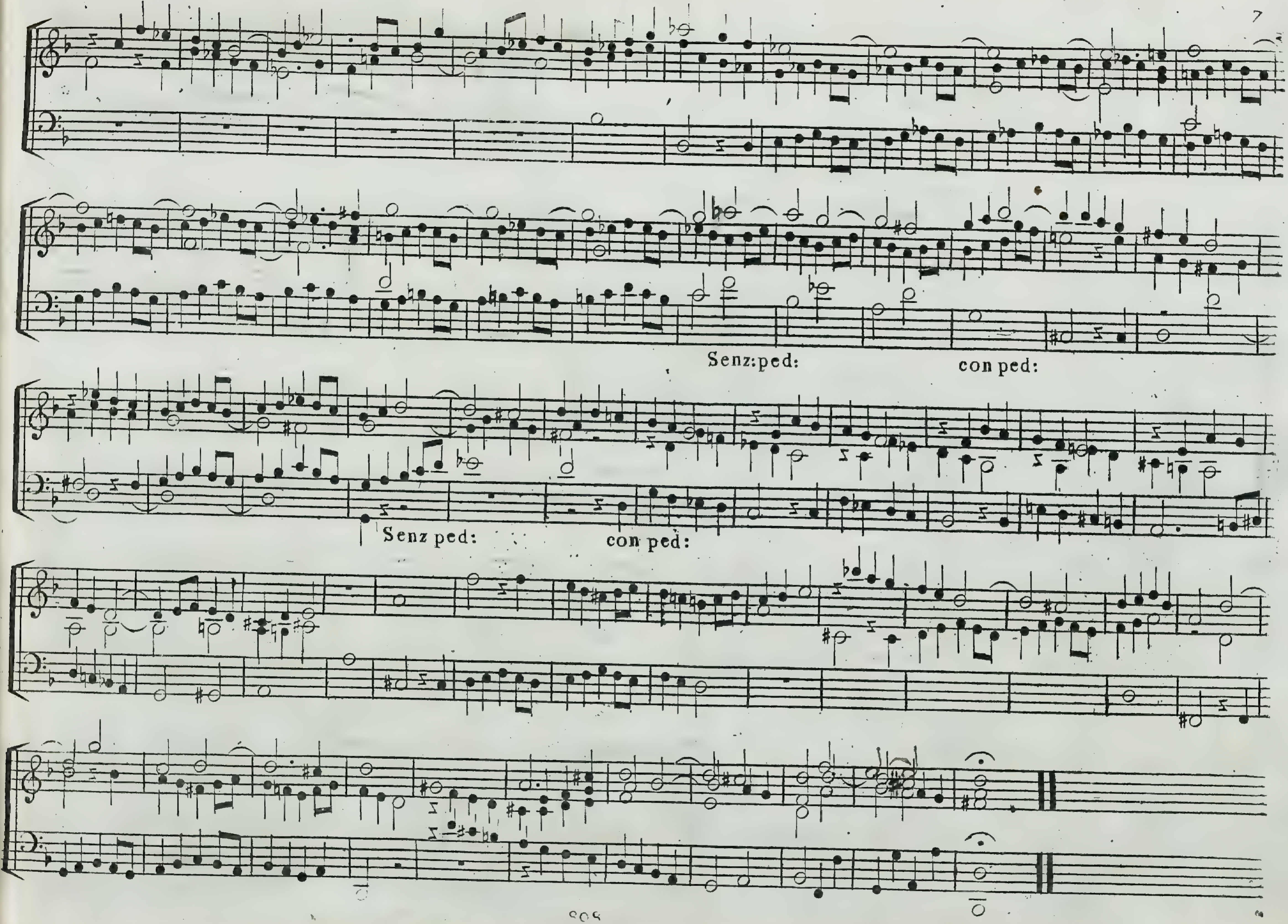
Fuga.
in G.dur.
No II.




tr
tr
tr
tr
tr

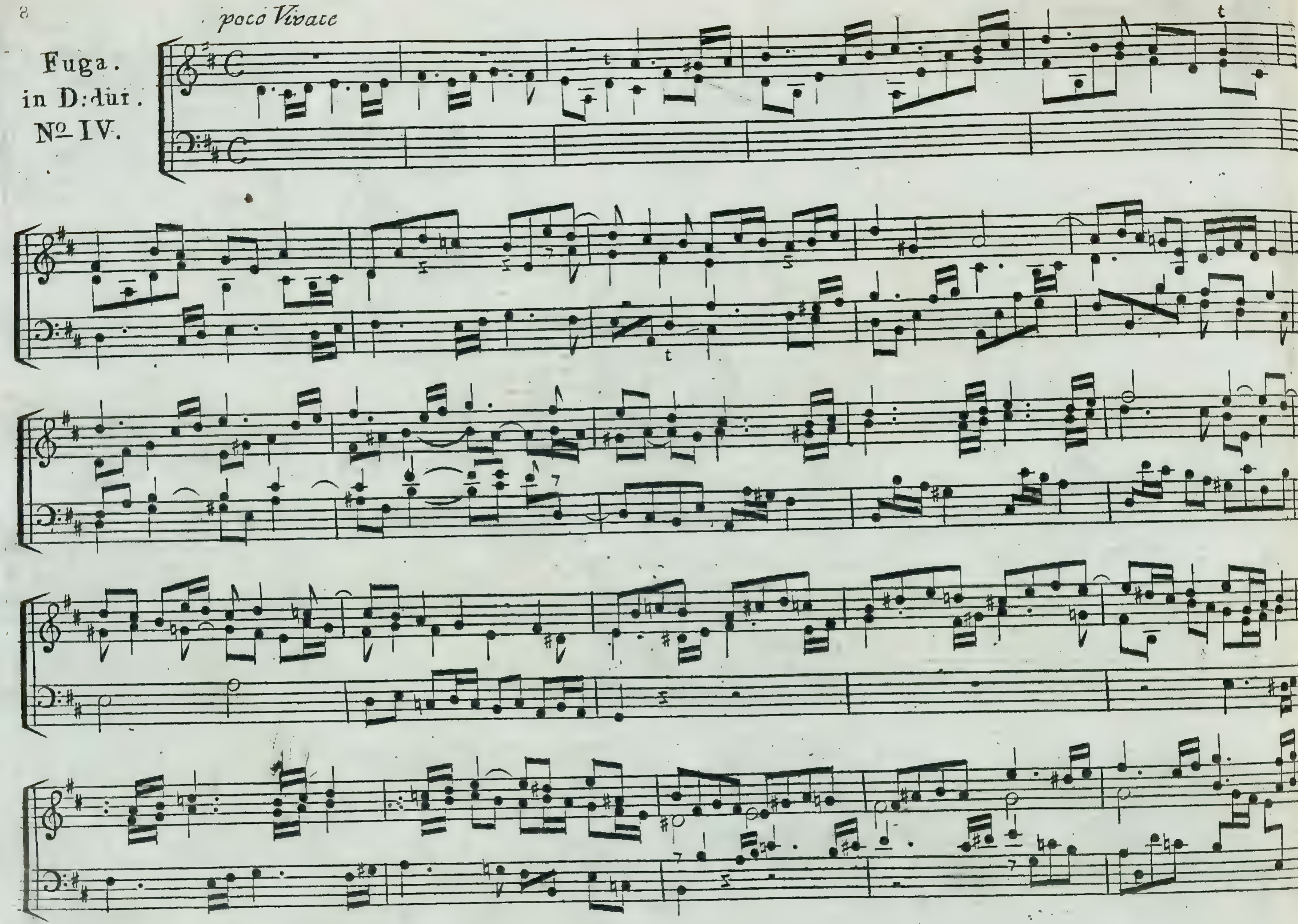
Fuga. in D.mol. No III.

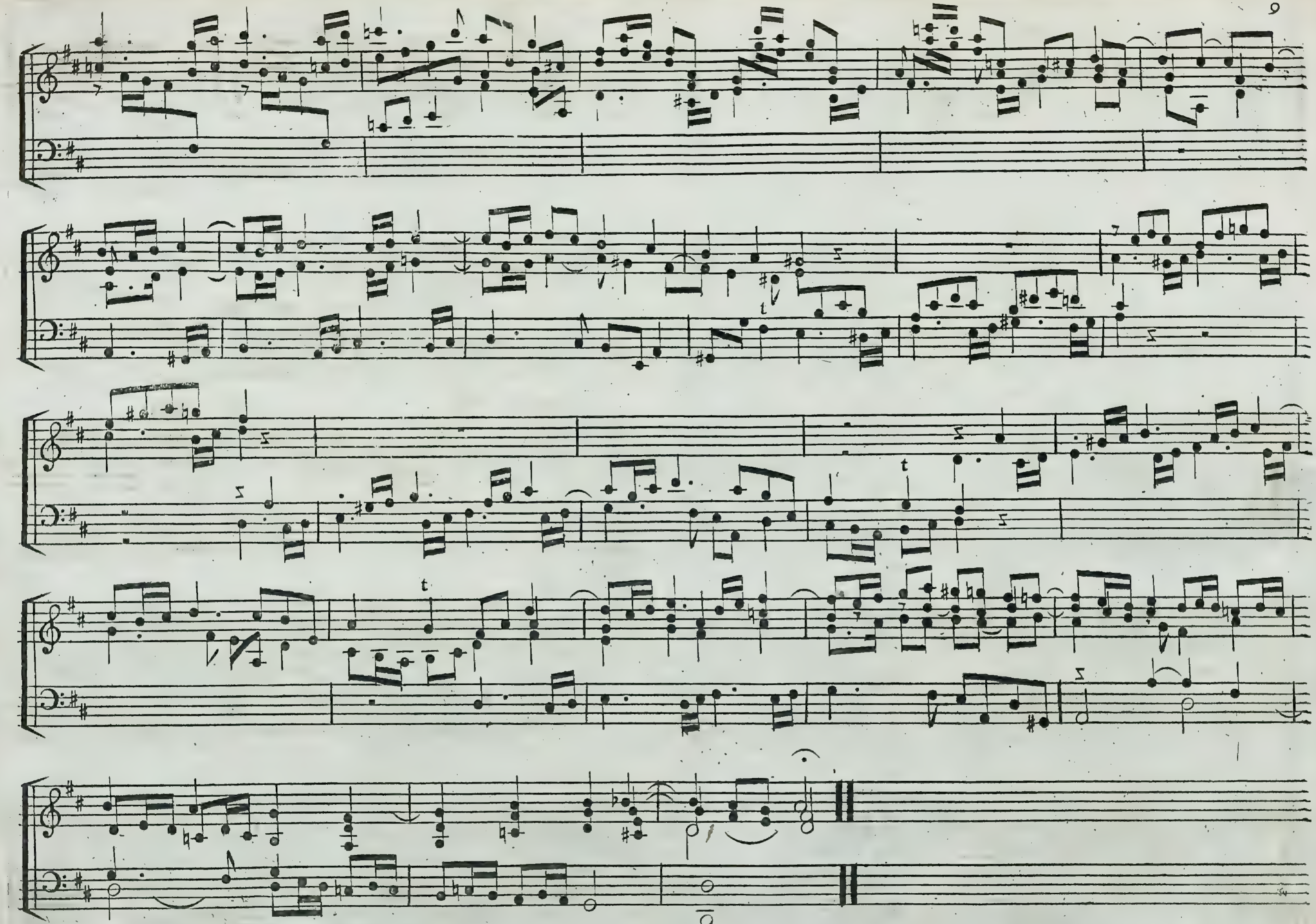



Senz:ped:
con ped:
Senz ped:
con ped:

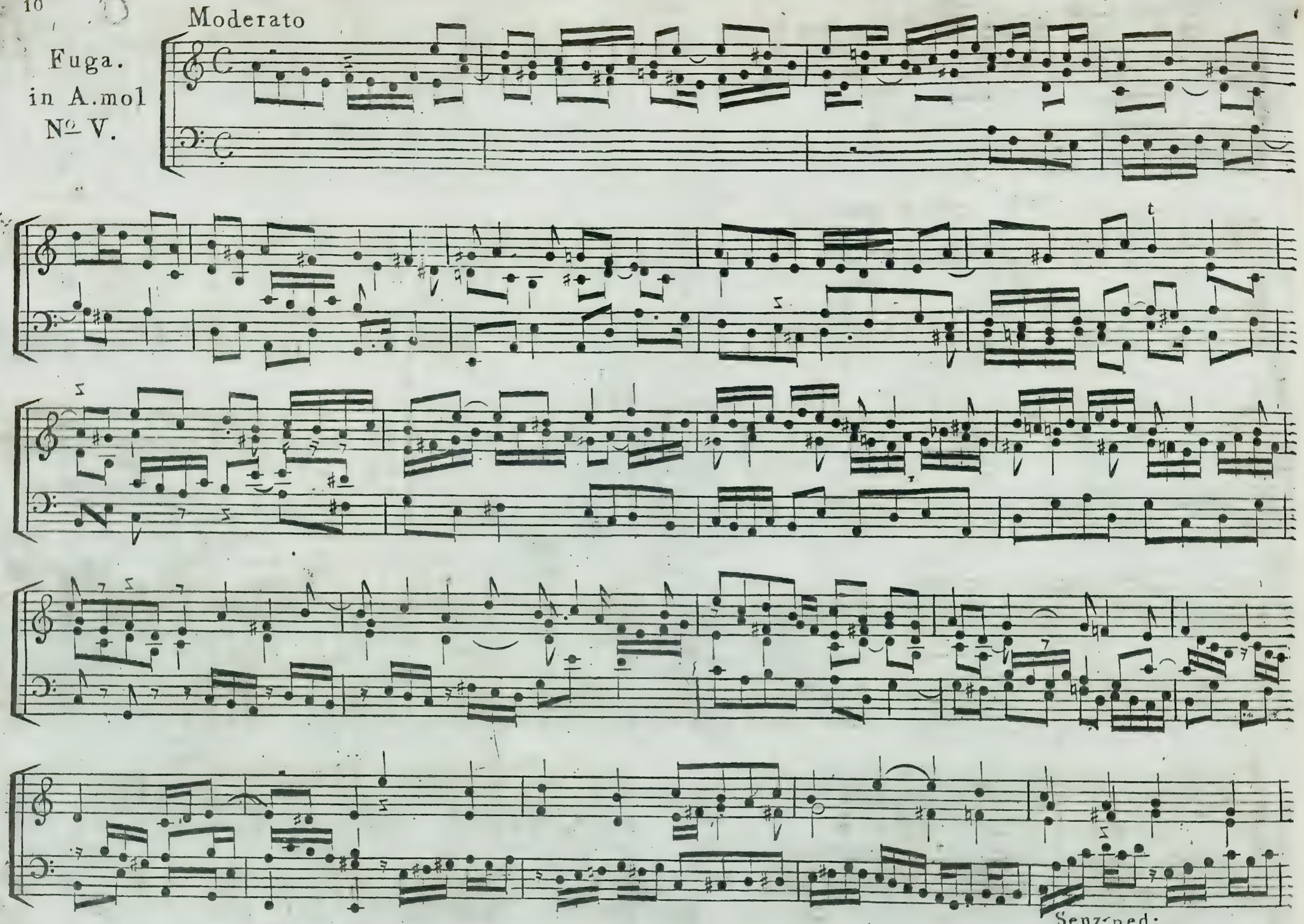
Fuga.
in D:dur.
№ IV.

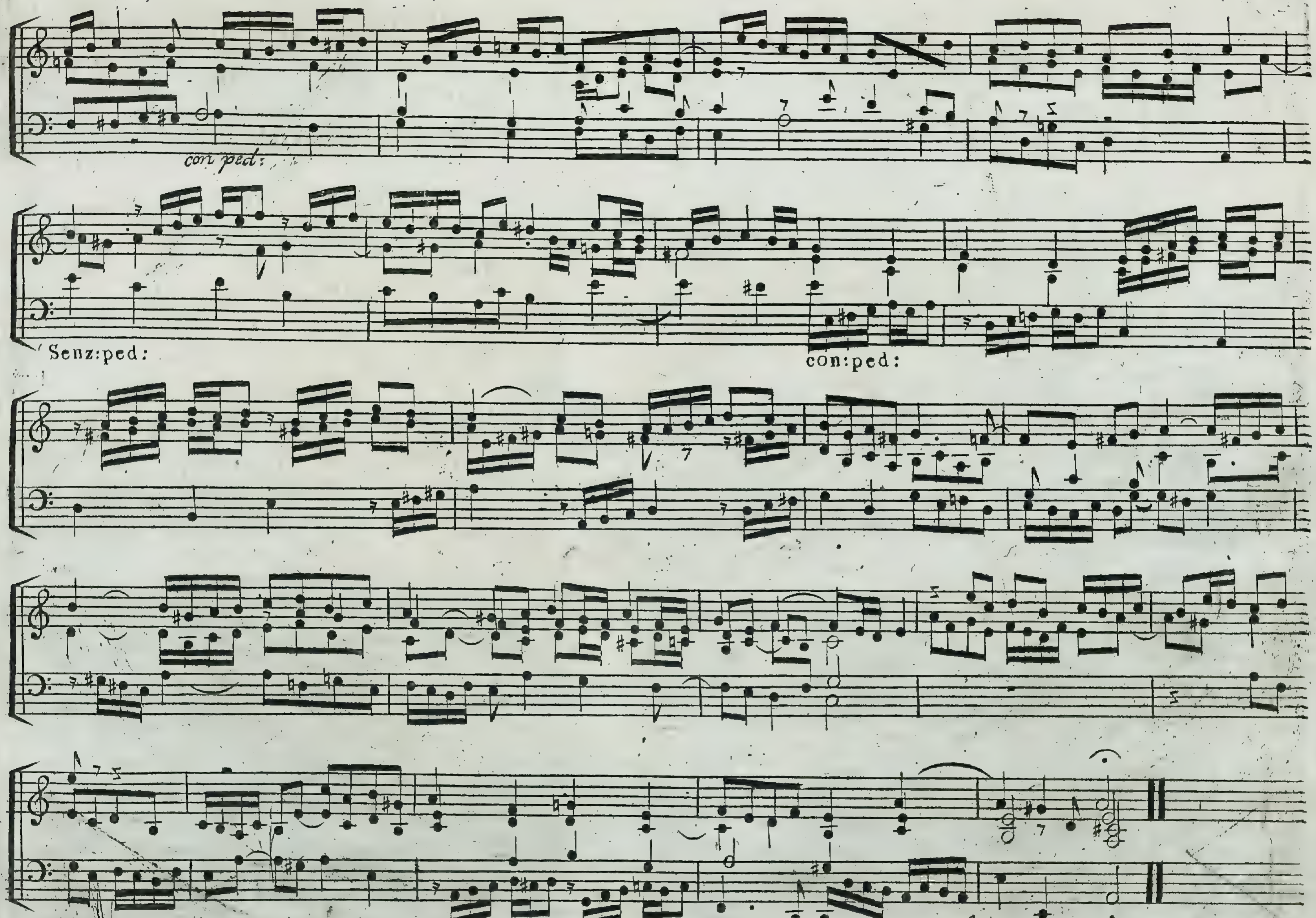
poco Vivace



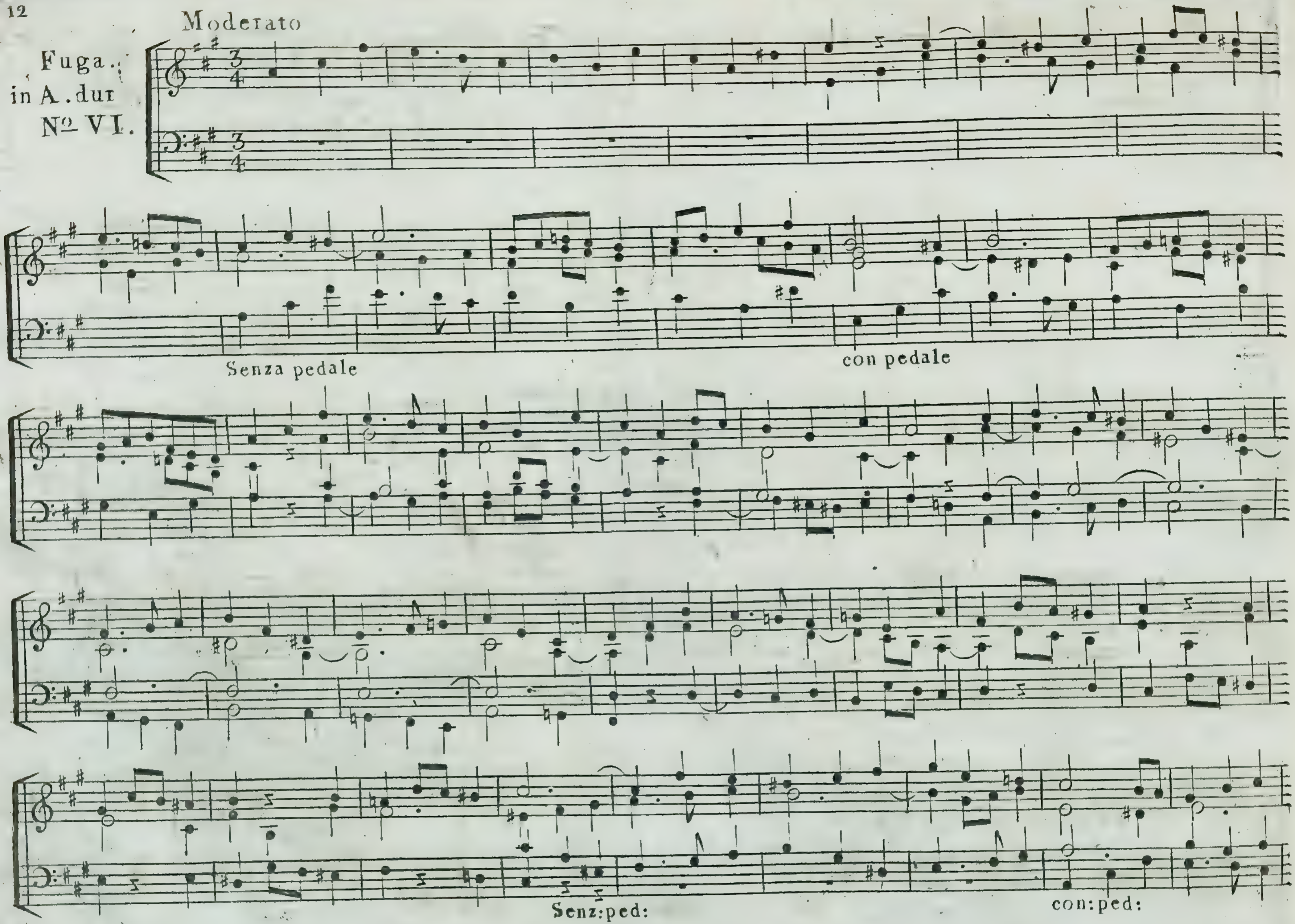


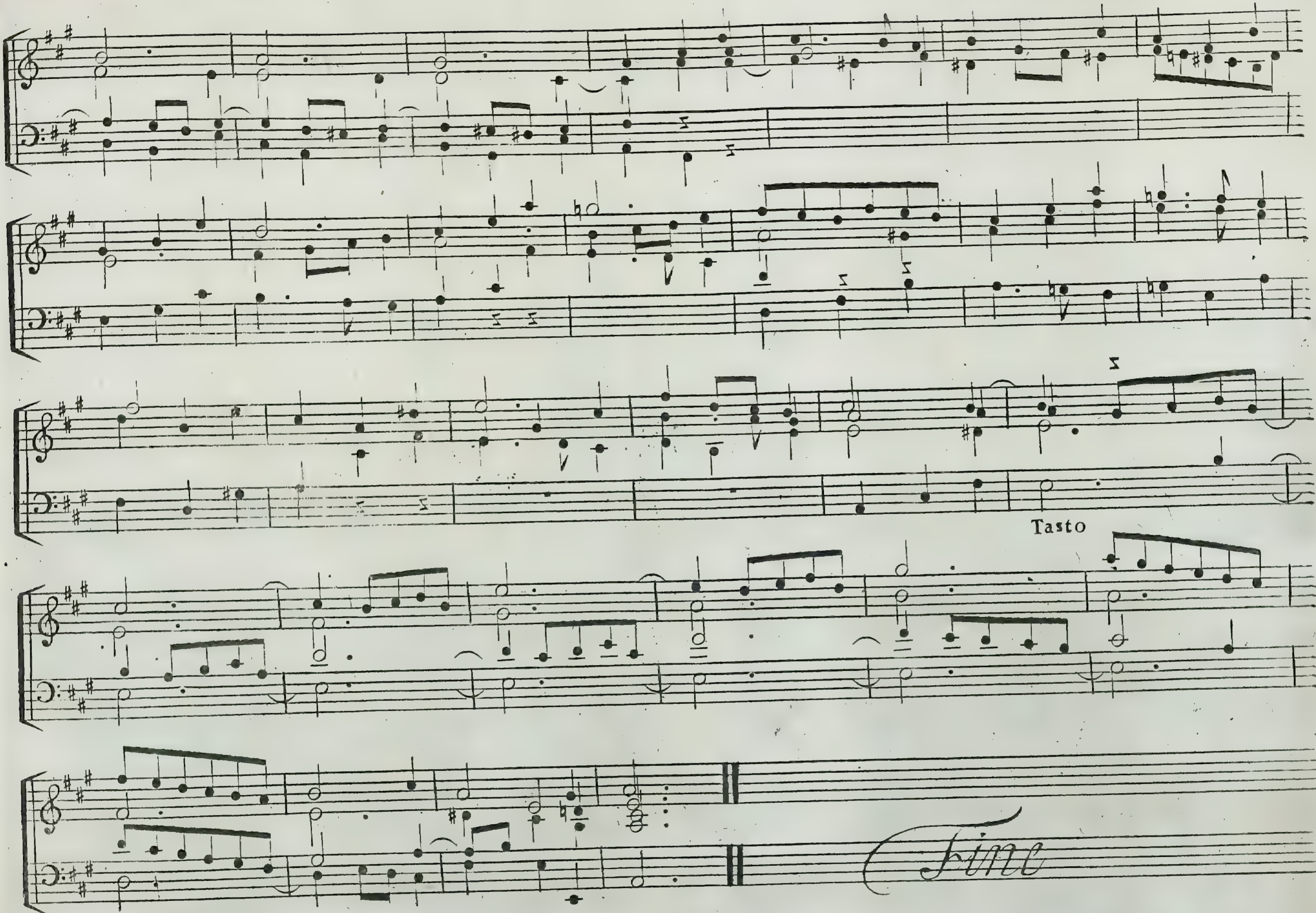
Fuga.
in A.mol
No V.




con ped:
Senz:ped:
con:ped:

Fuga. in A. dur Nº VI.




Tasto
Fine

Six FUGES with *Introductory Voluntary's for the* ORGAN OR HARPSICHORD

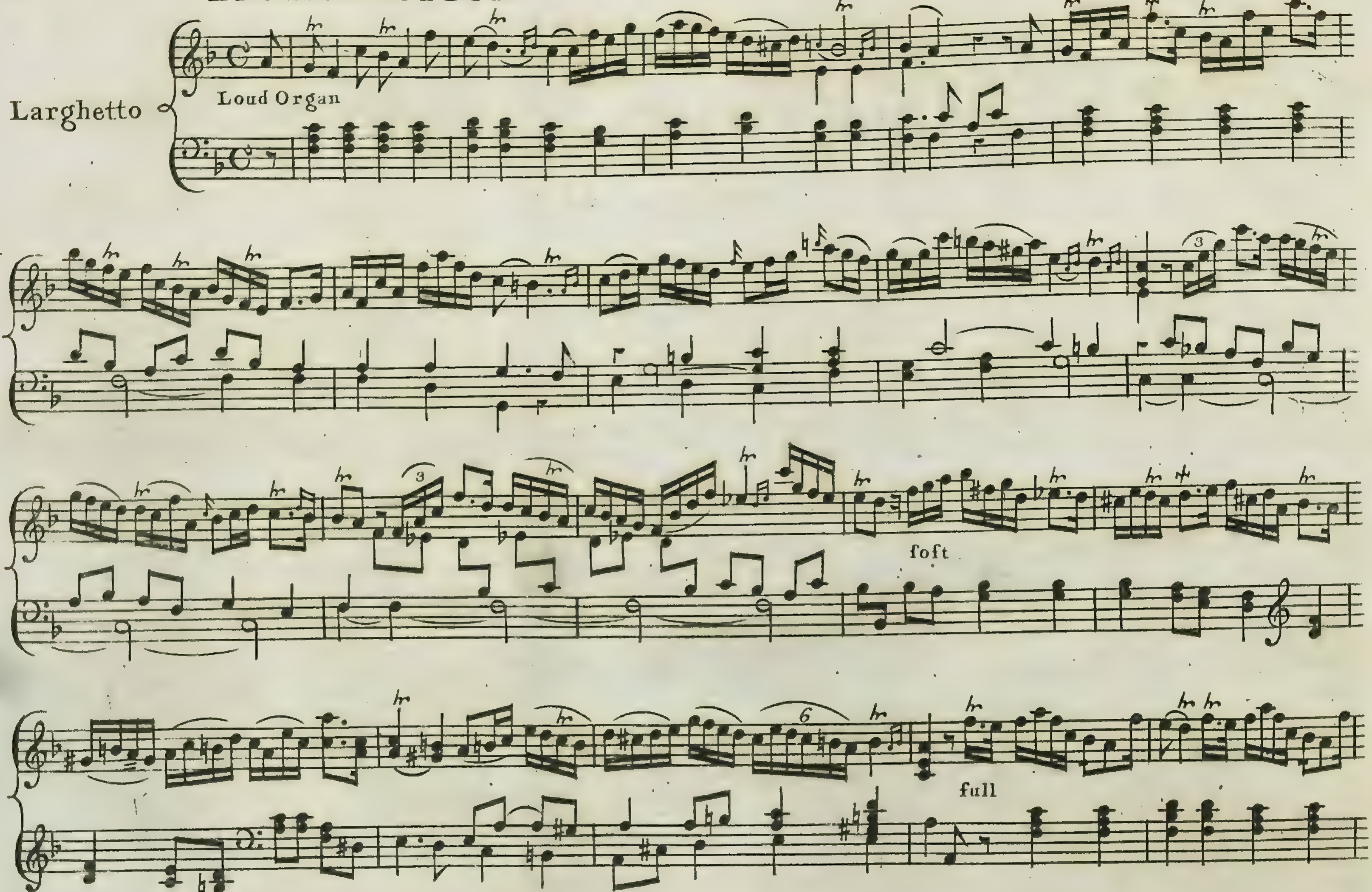
Composed by Dr. Nares,

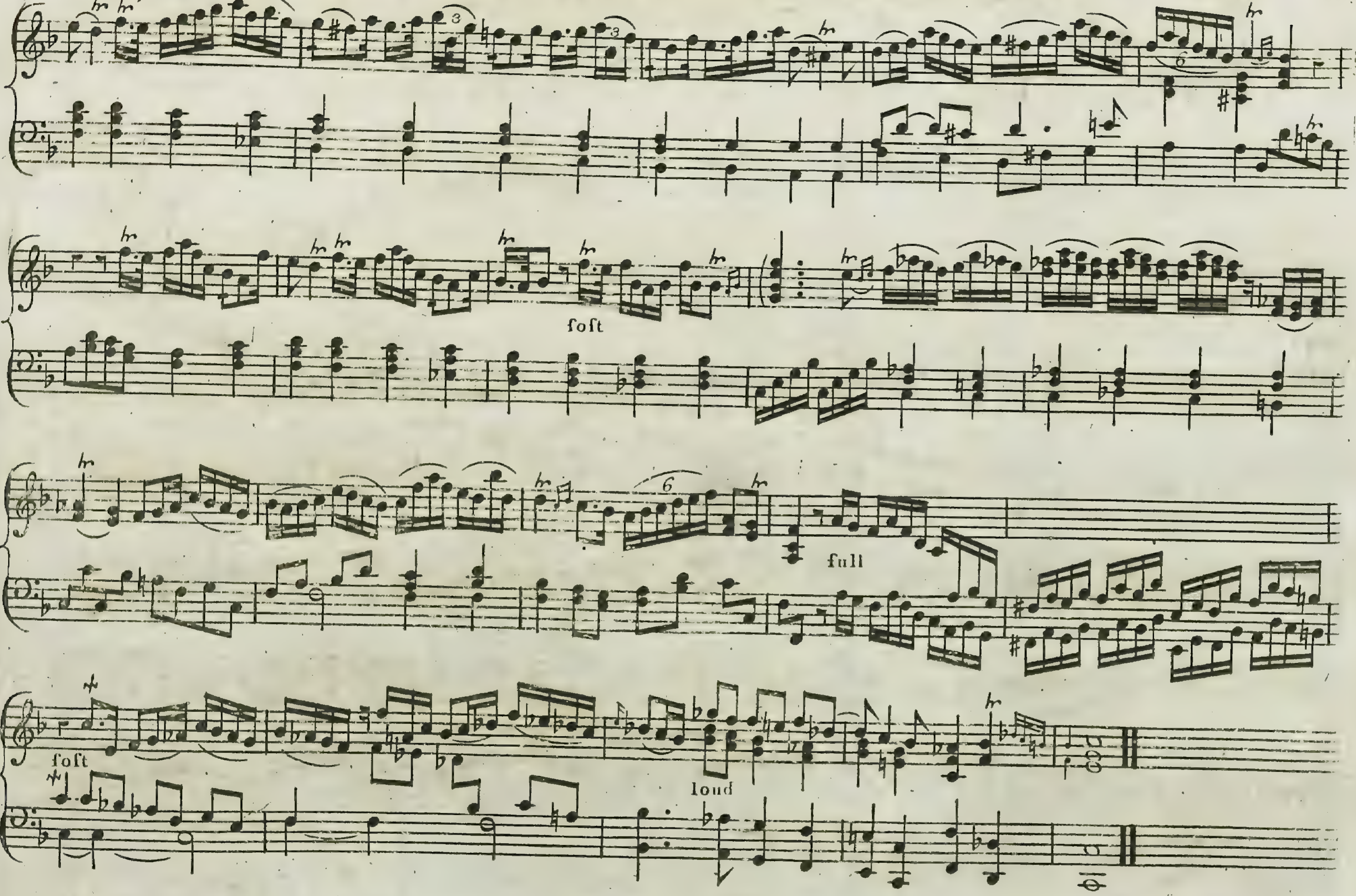
Organift and Compofer to his MAJESTY.

Price 3s

LONDON Printed by WELCKER in Gerrard Street St. Ann's Soho. Where may be had by the fame Author, The Royal Paftoral in Score 1=5=0. a Treatife on Singing 3s=6d. & a book of Leffons 6s. NB Juft Publifh'd 6 Voluntarys by Garth 5s. the Fairy Prince by Arne 6s. with the greateft variety of new Mufic.

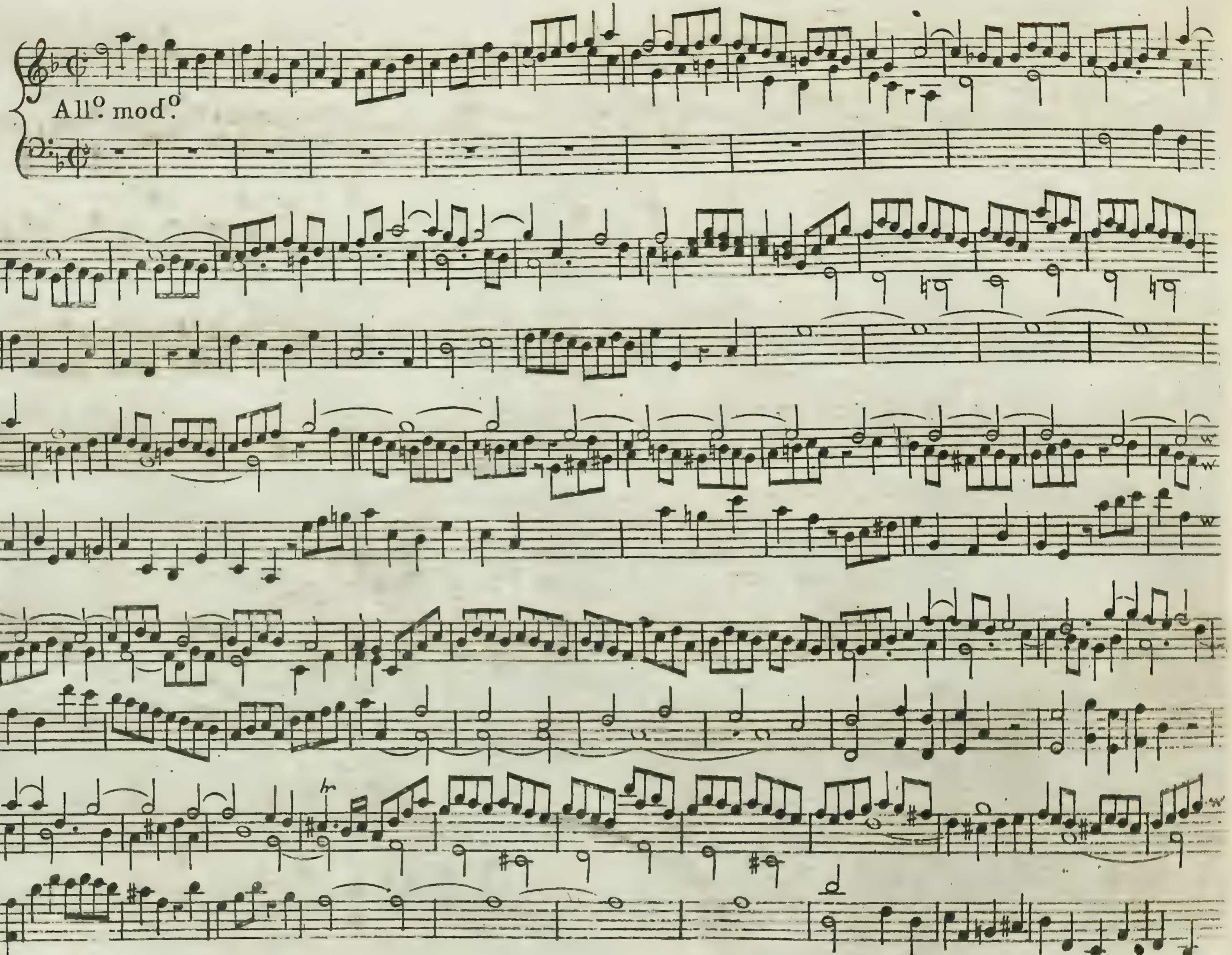
INTRODUCTION

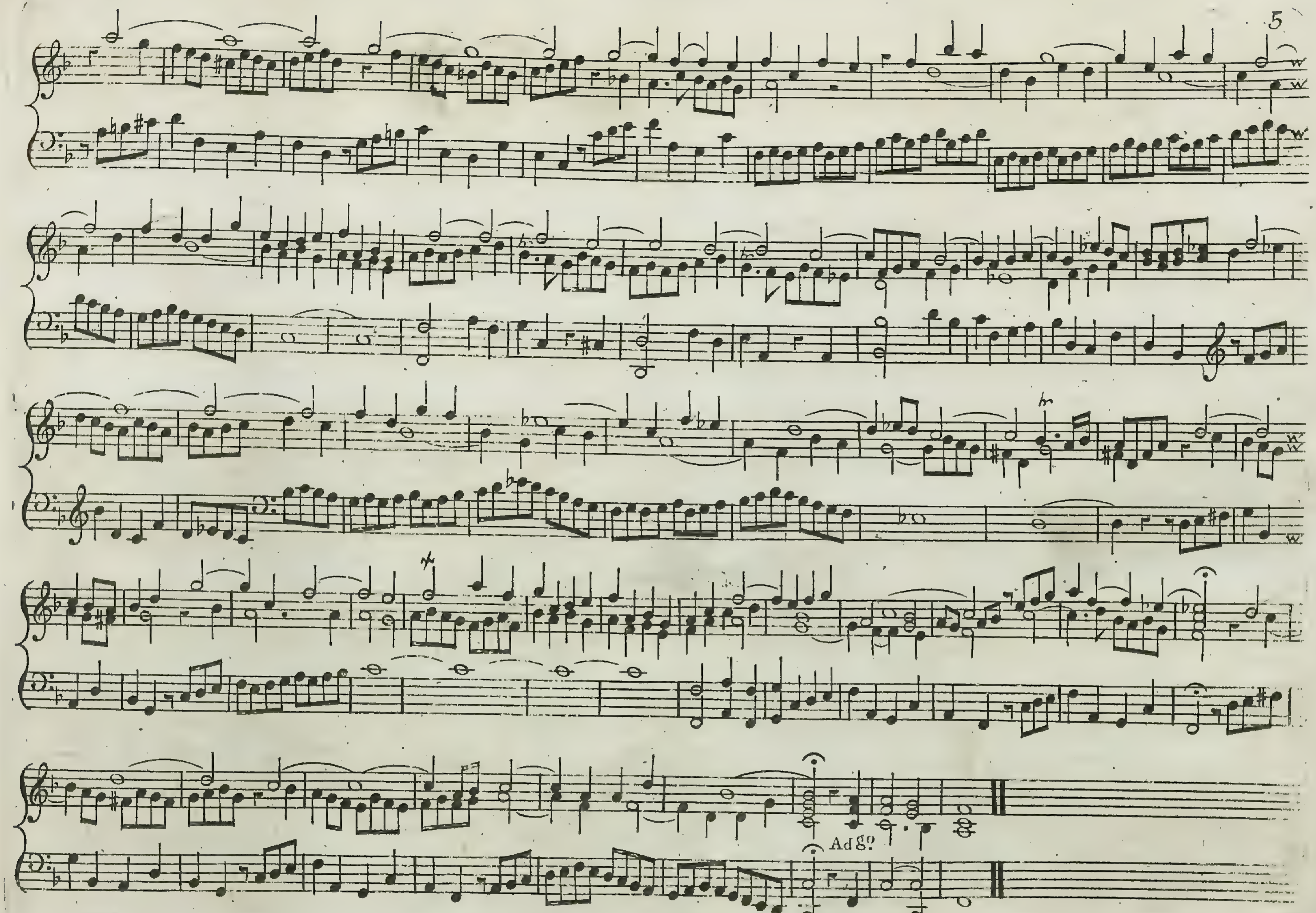



foft
full
foft
loud

FUGA

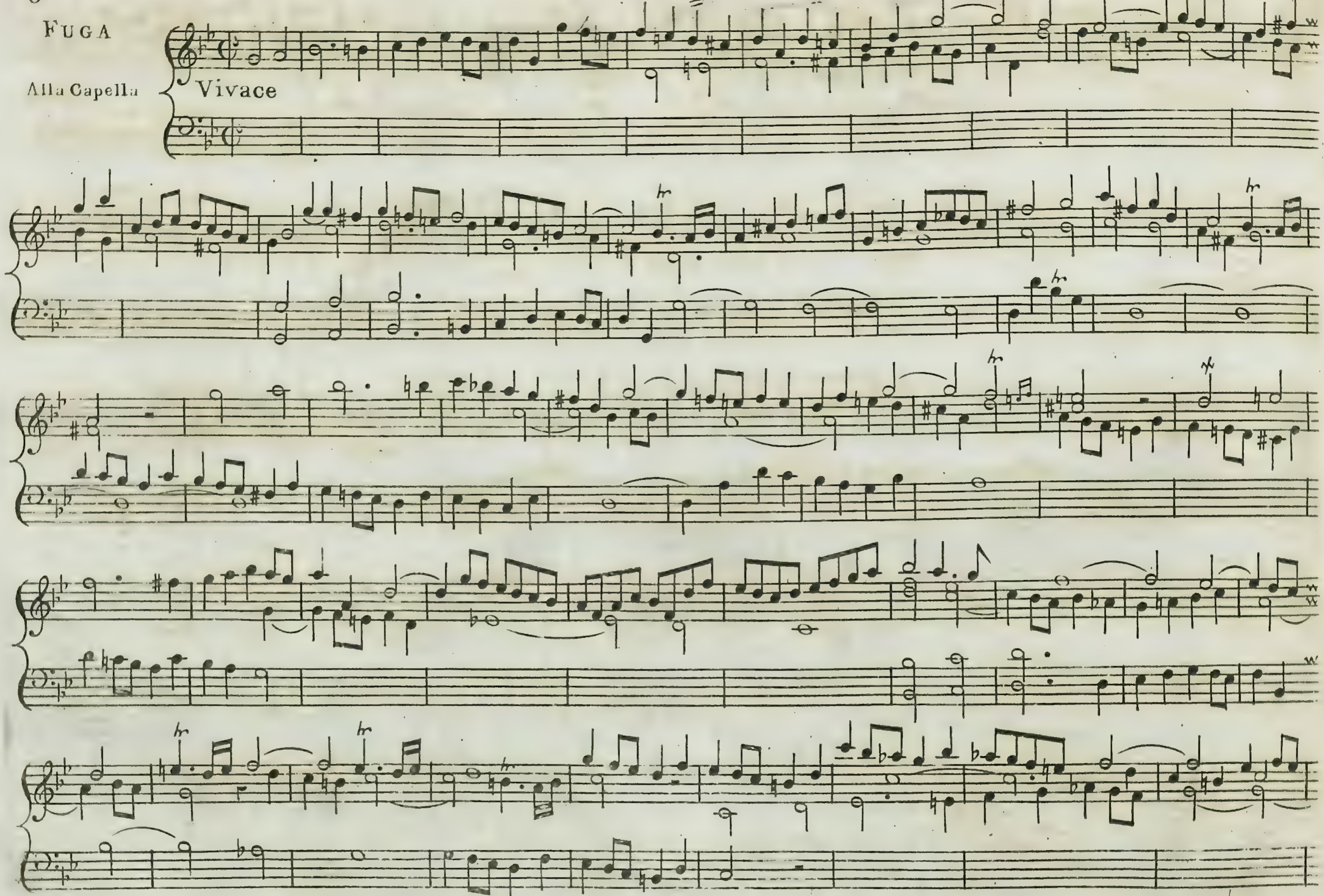
Alla Capella

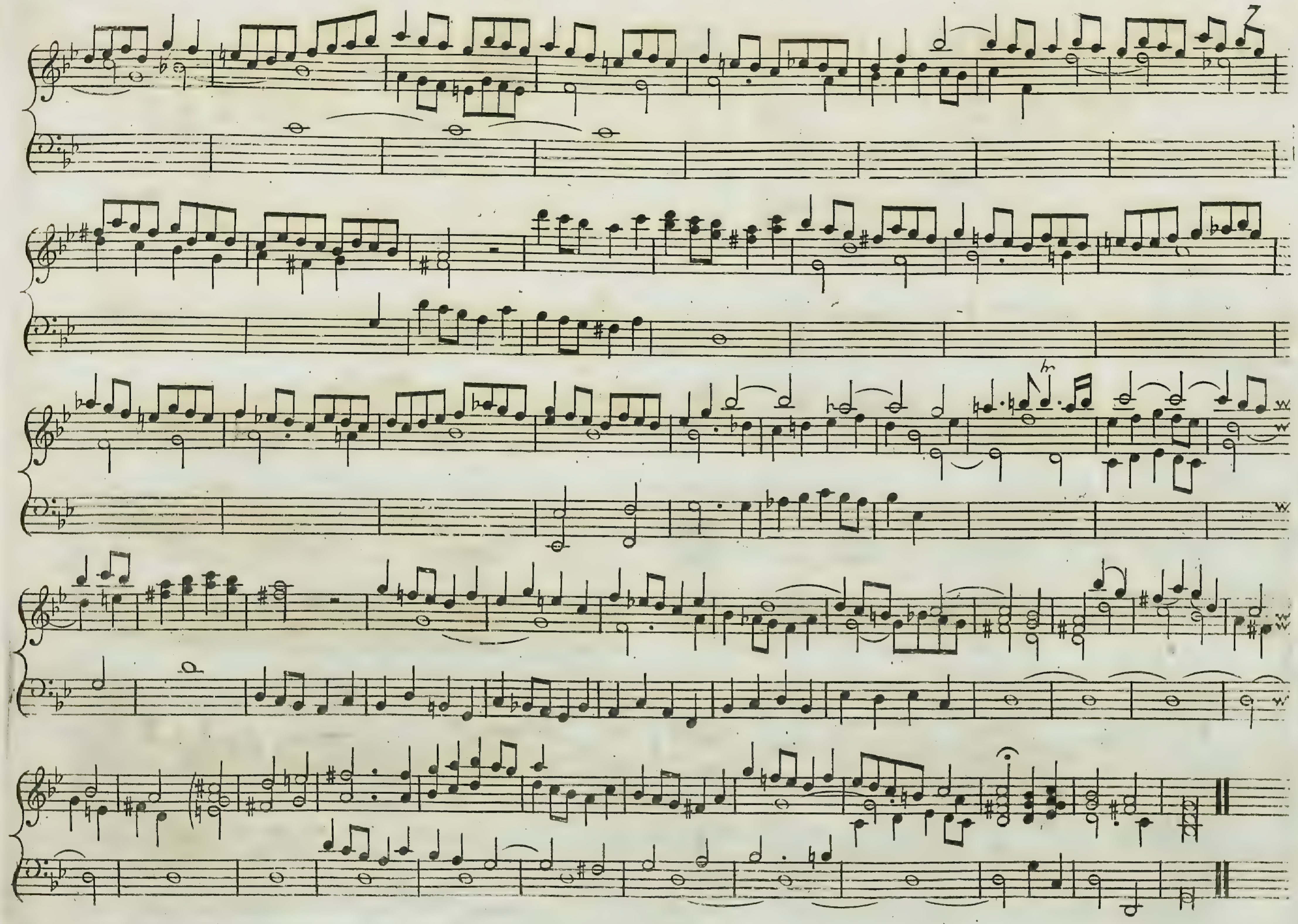



Adgº

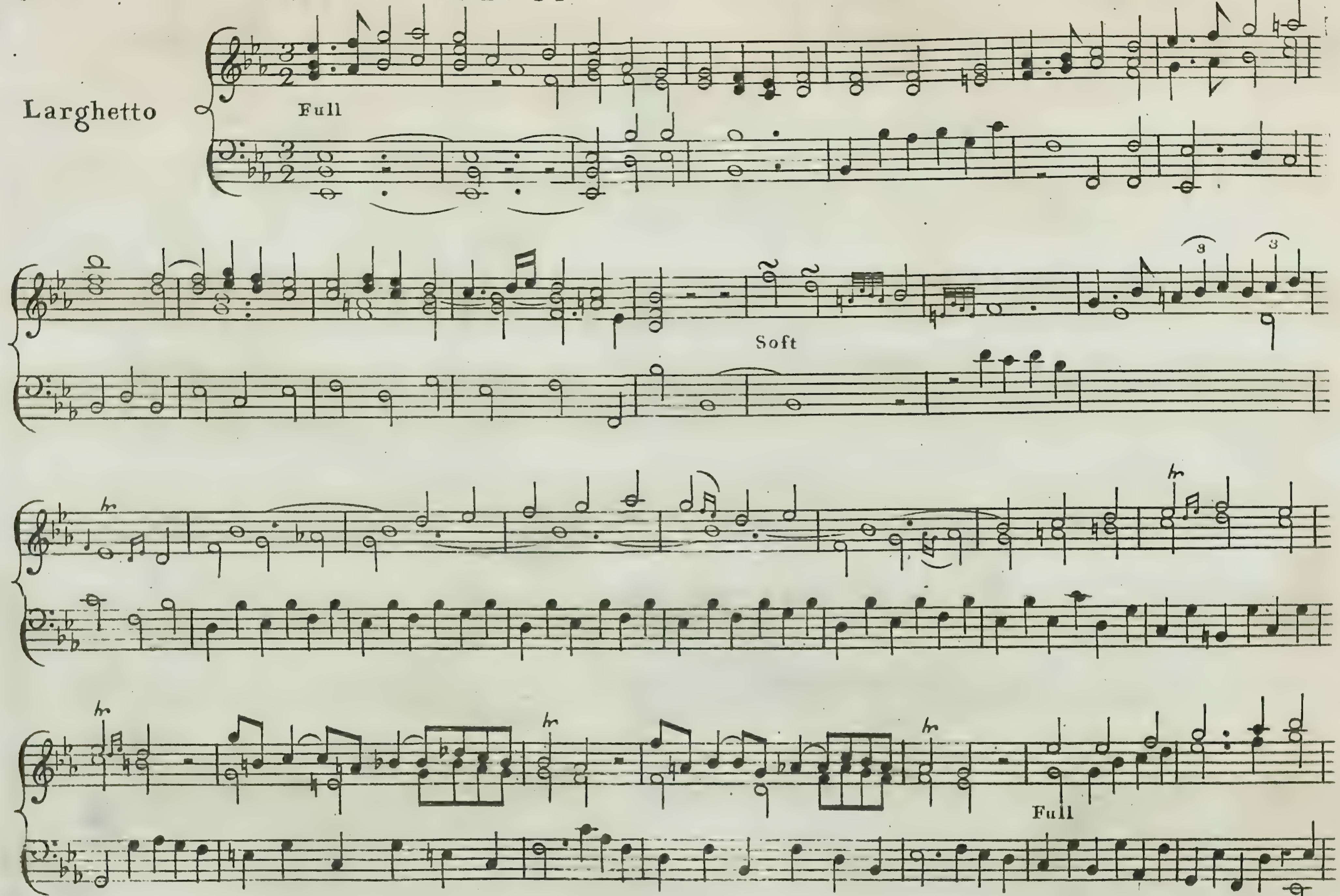
FUGA

Alla Capella

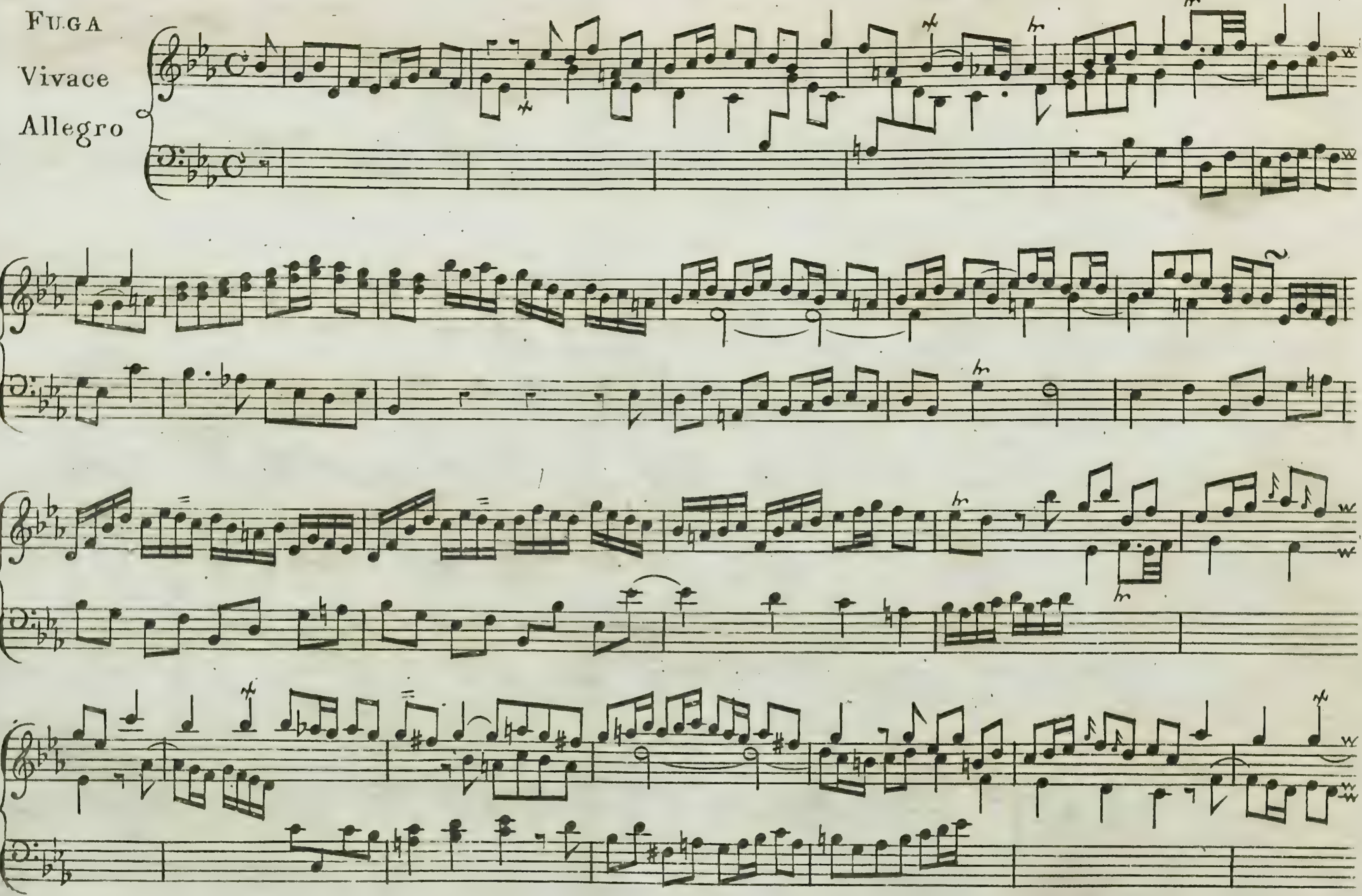


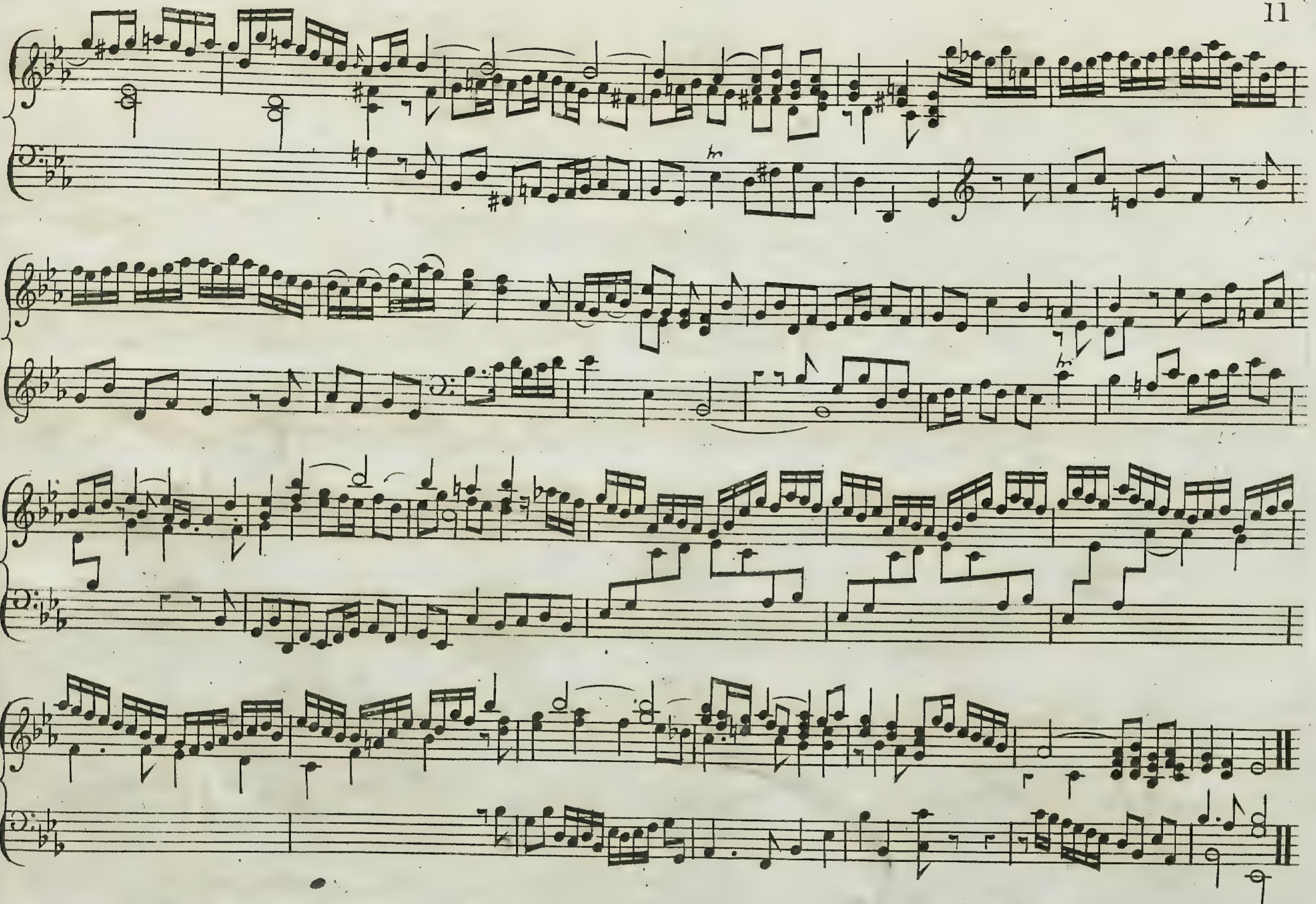


INTRODUCTION



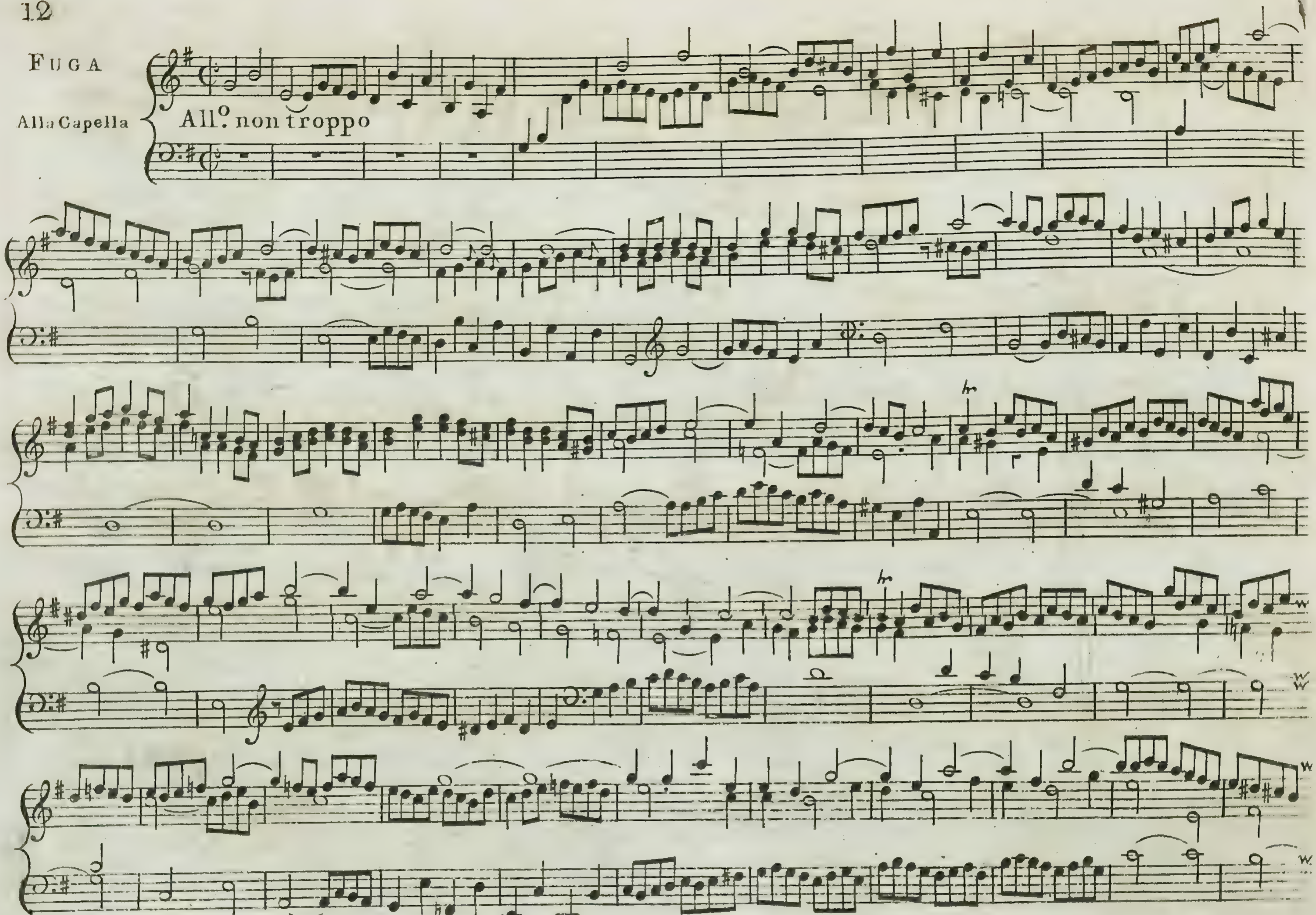

Soft
Full
Full
Soft
Full

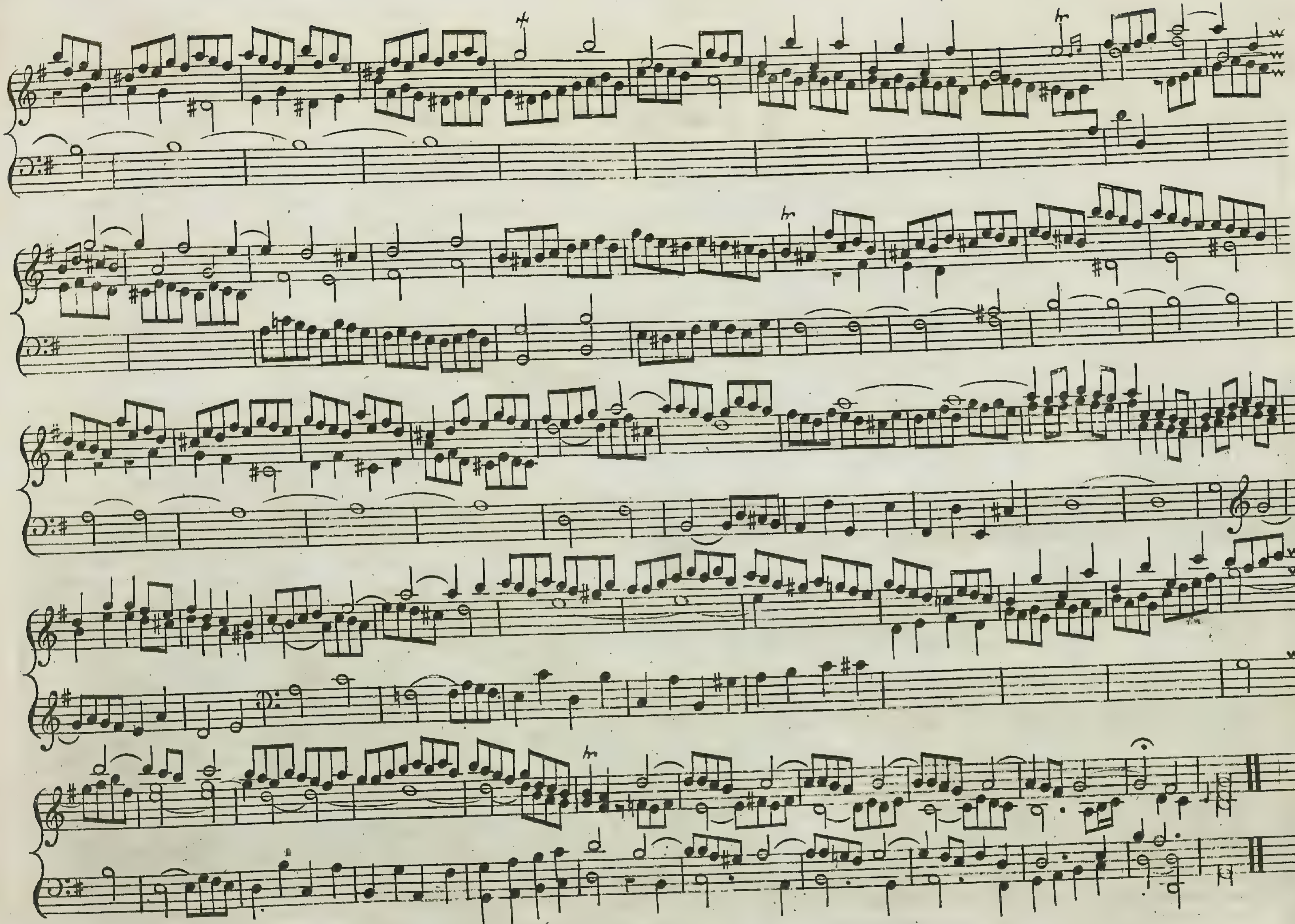

FUGA
Vivace
Allegro



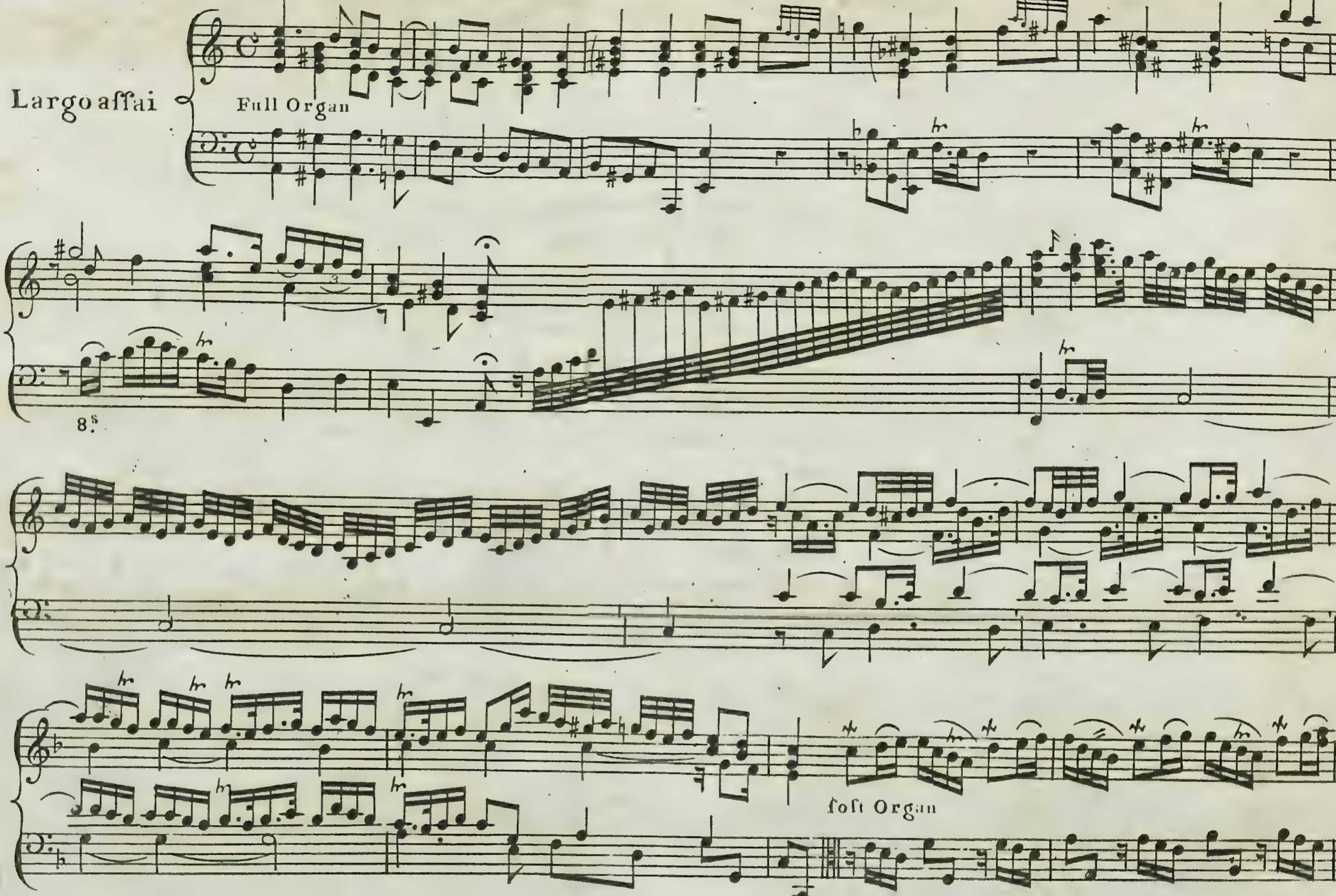
FUGA

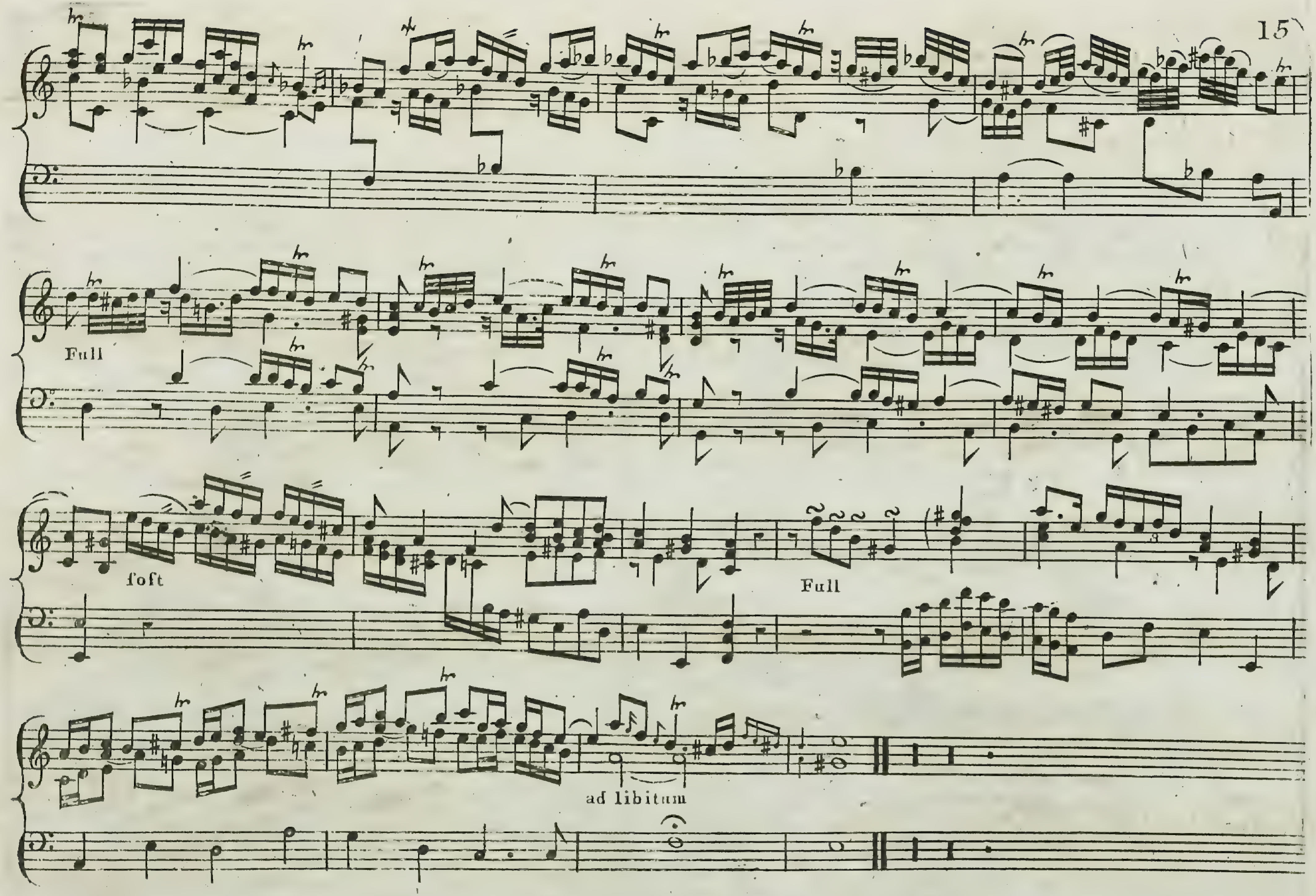
Alla Capella



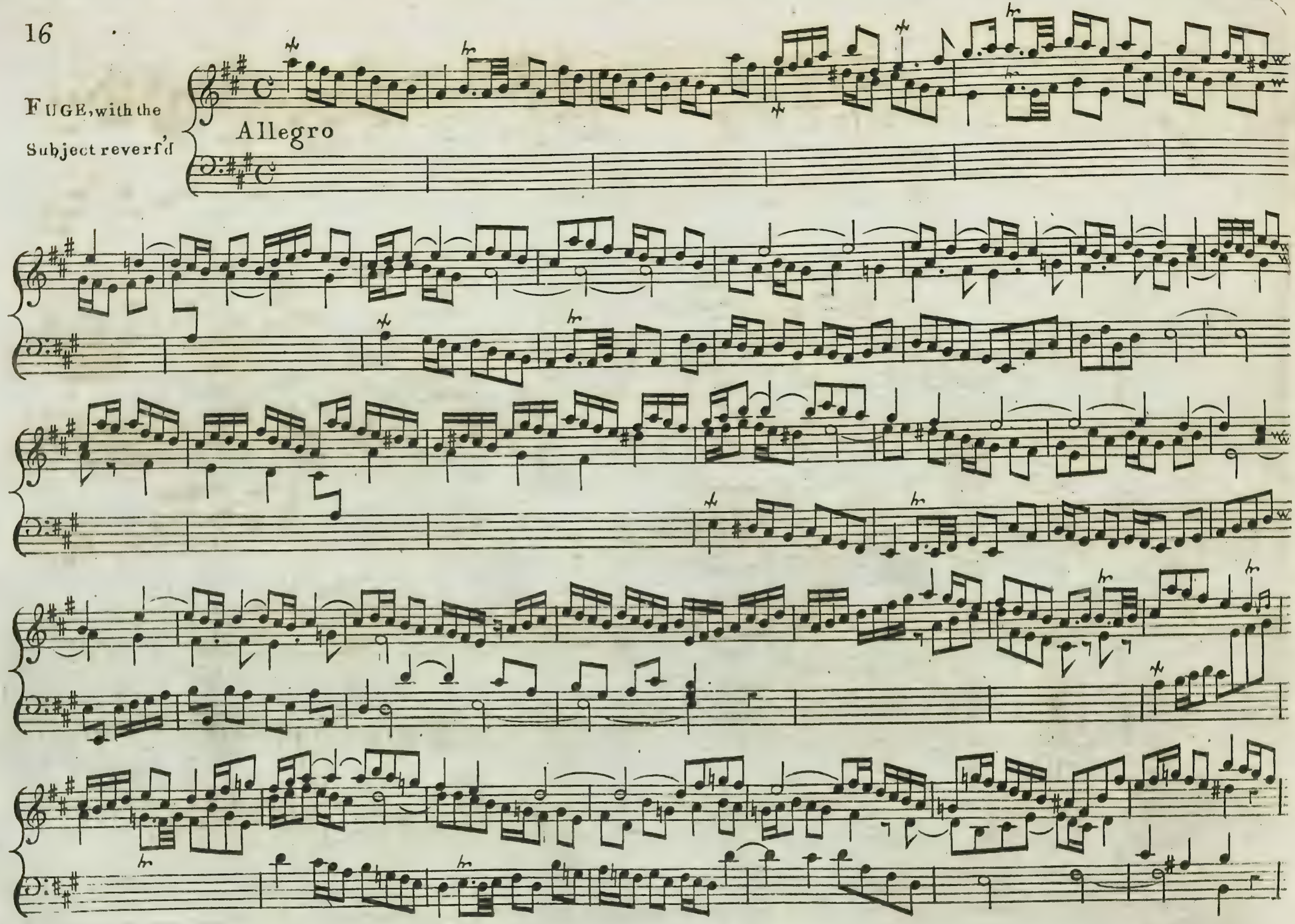


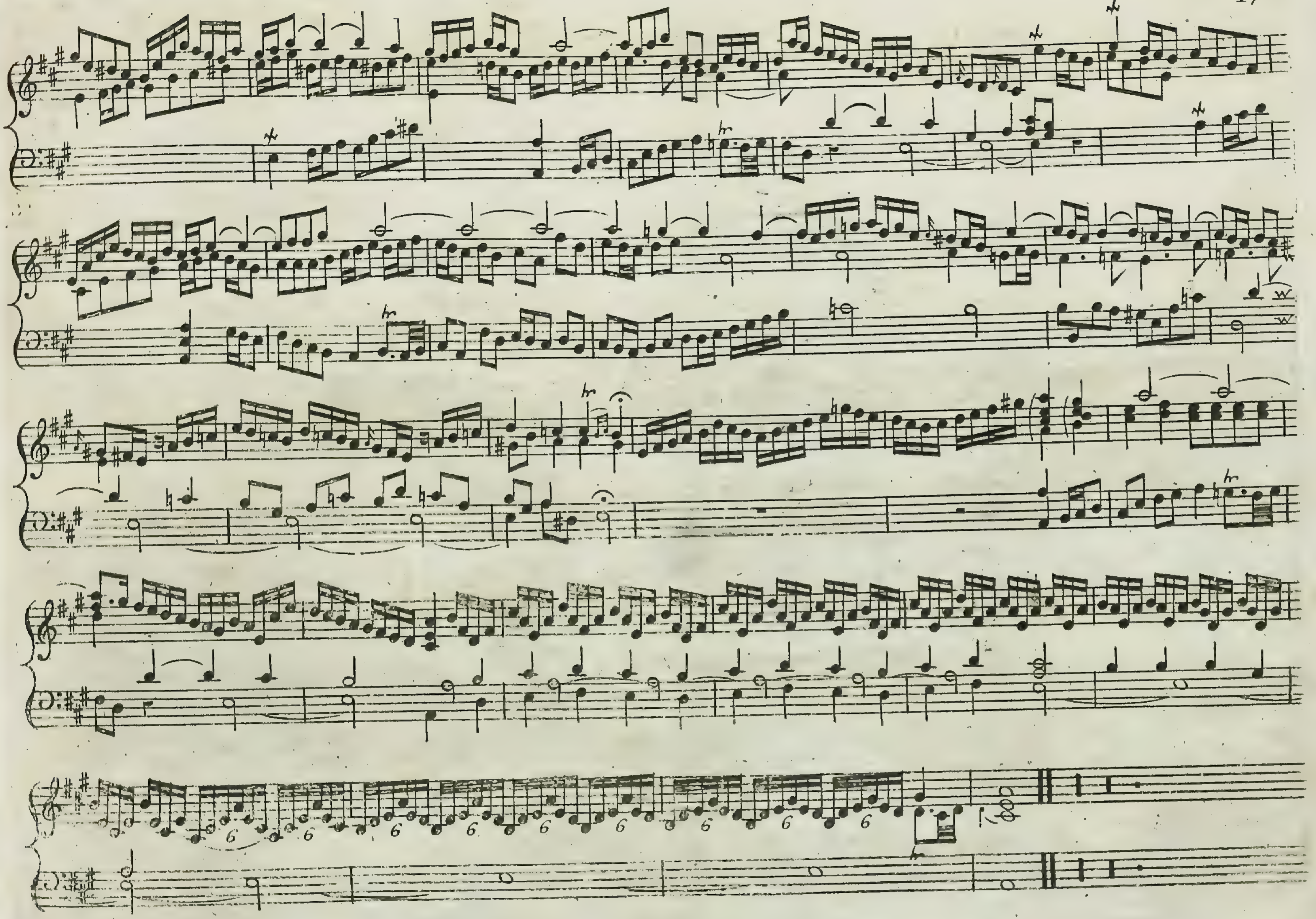
INTRODUCTION

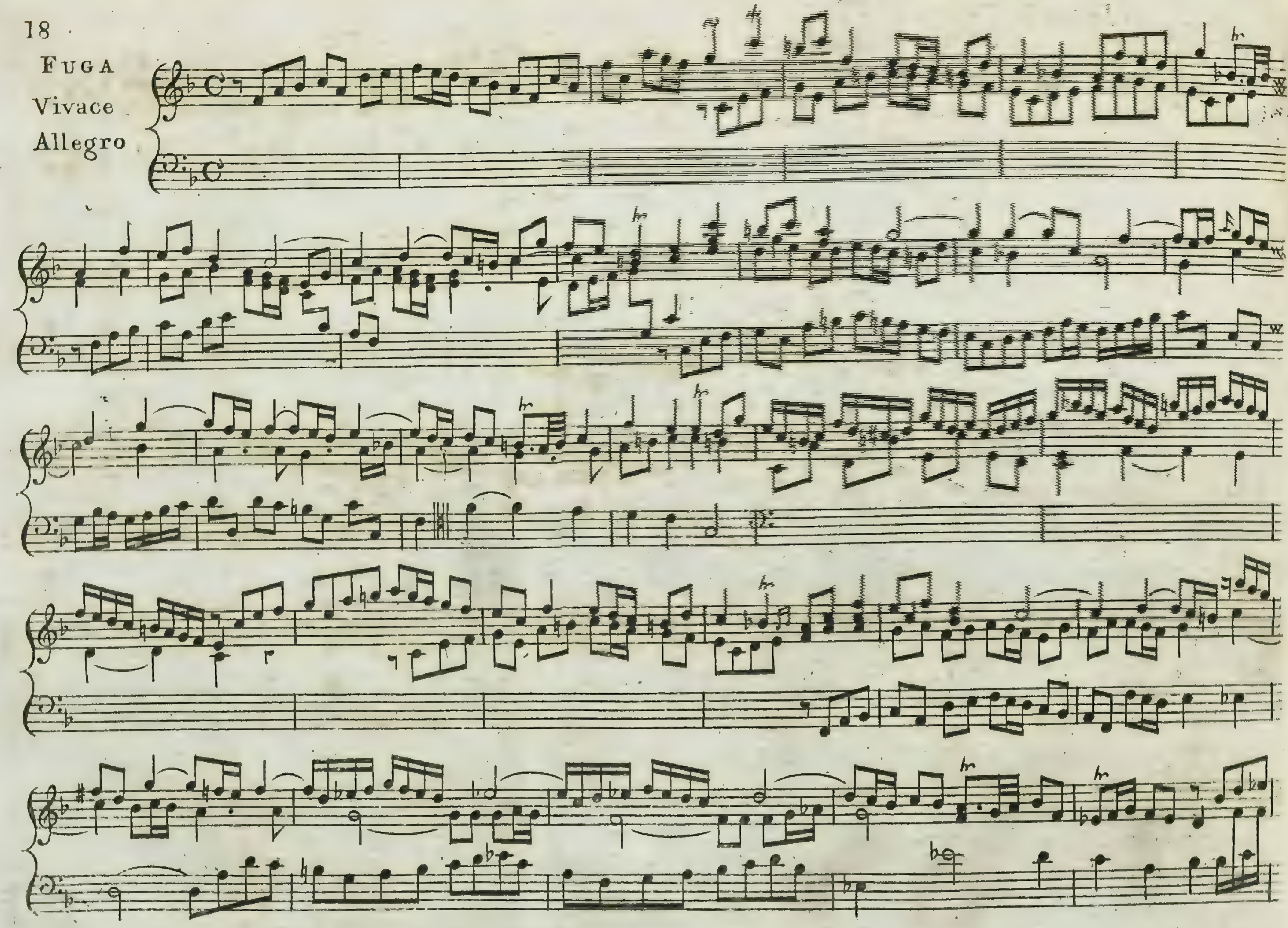


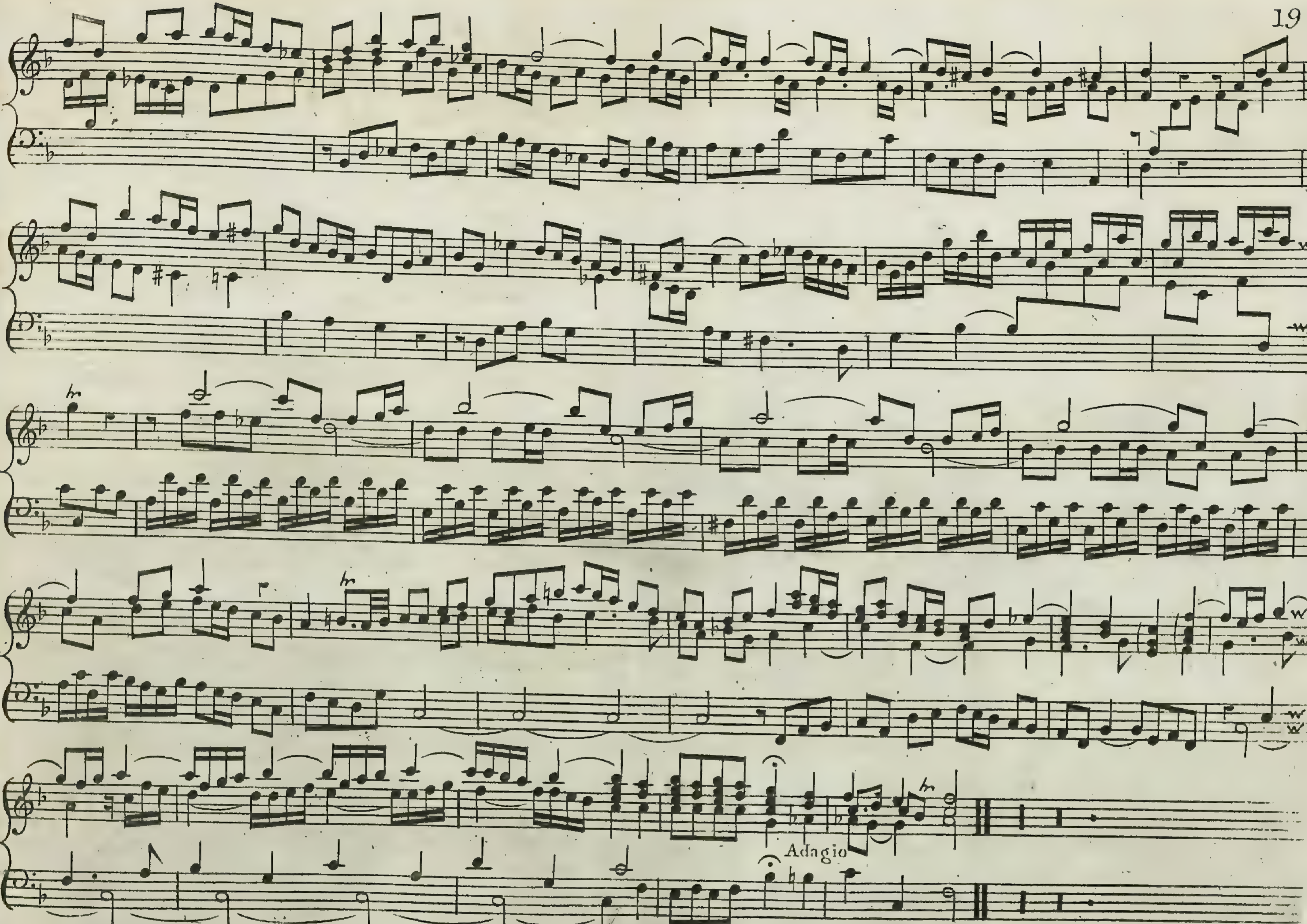

Full
soft
Full
ad libitum

FUGE, with the Subject reverf'd

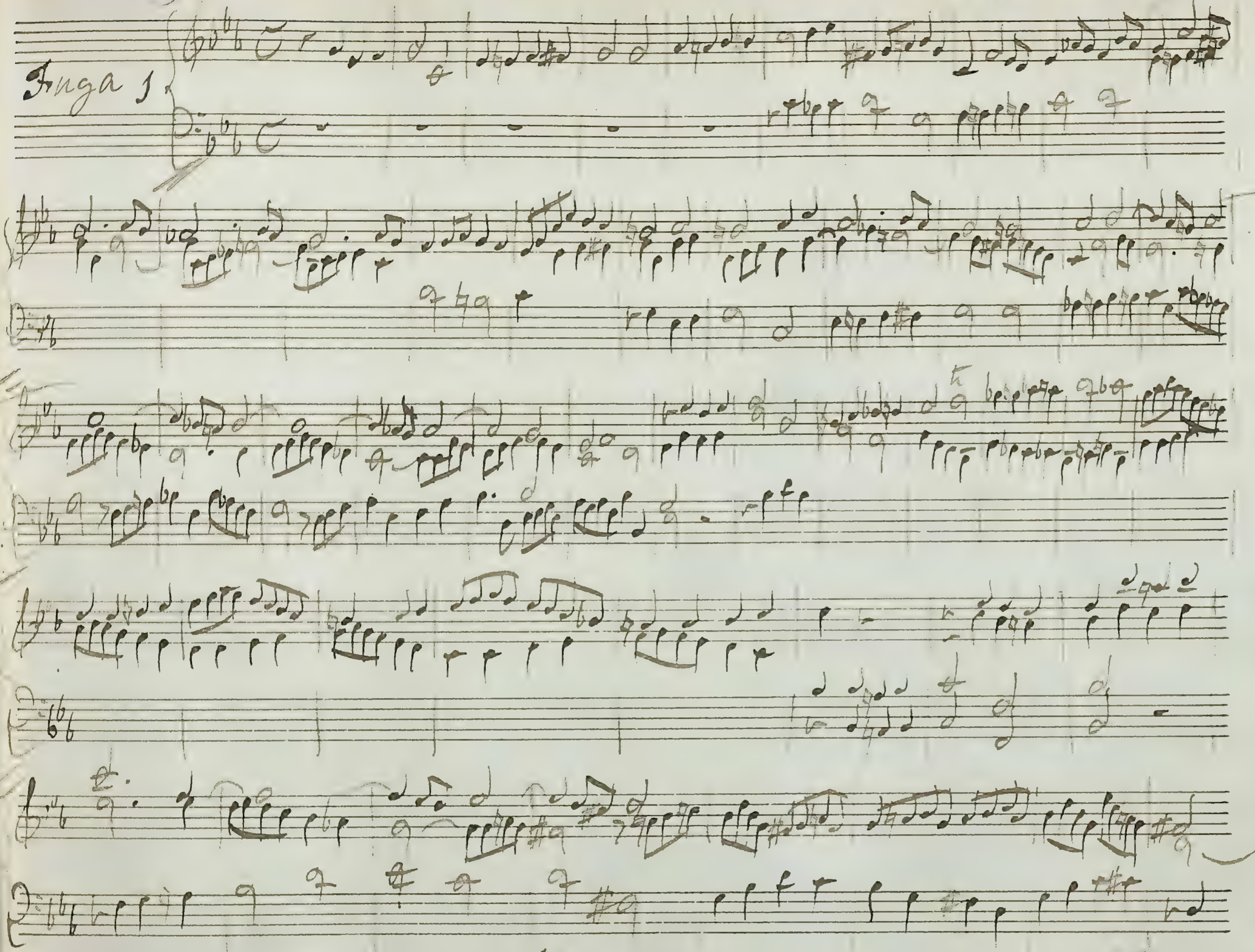




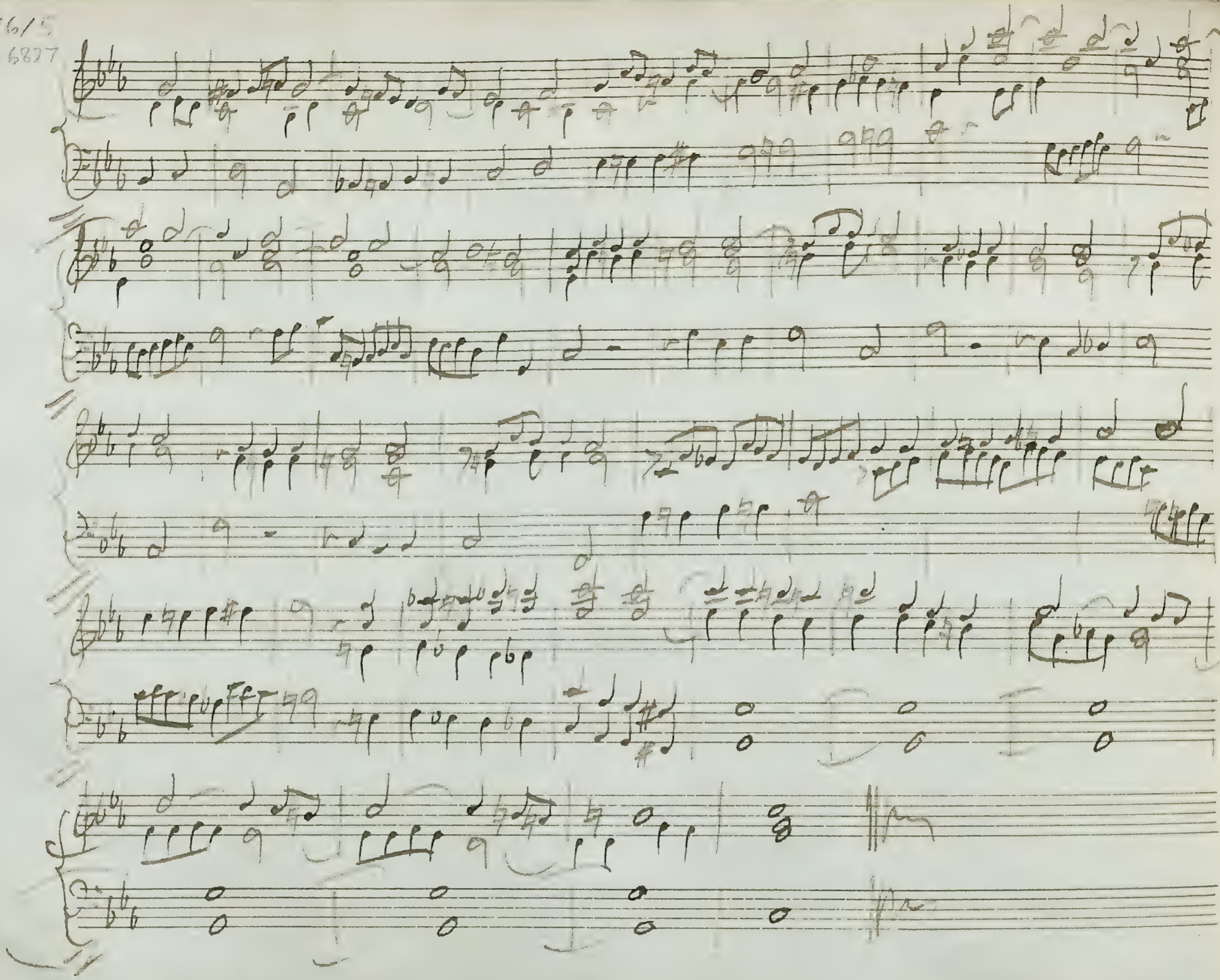

FUGA
Vivace
Allegro
tr


Adagio

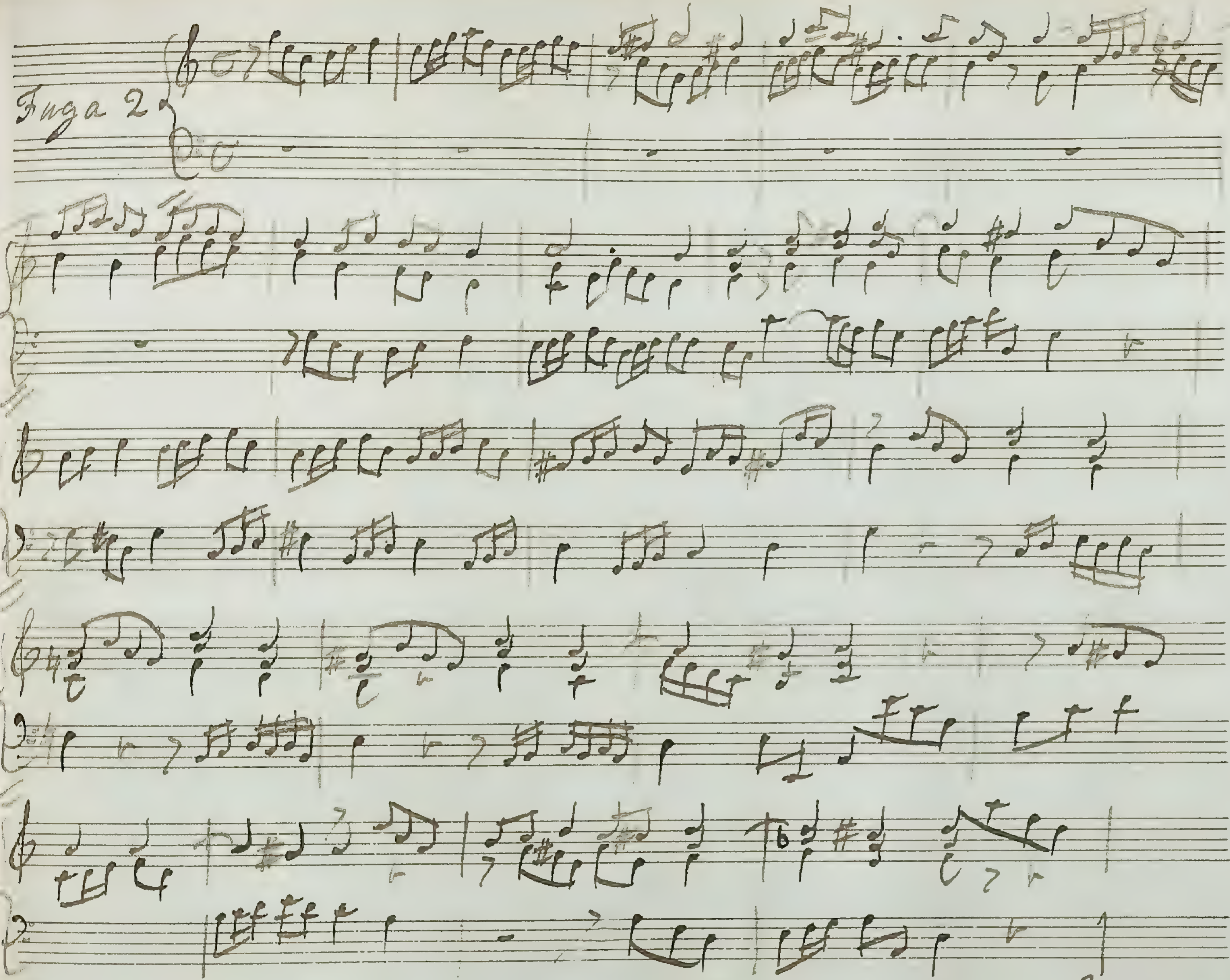
Fuga 1



turn Over

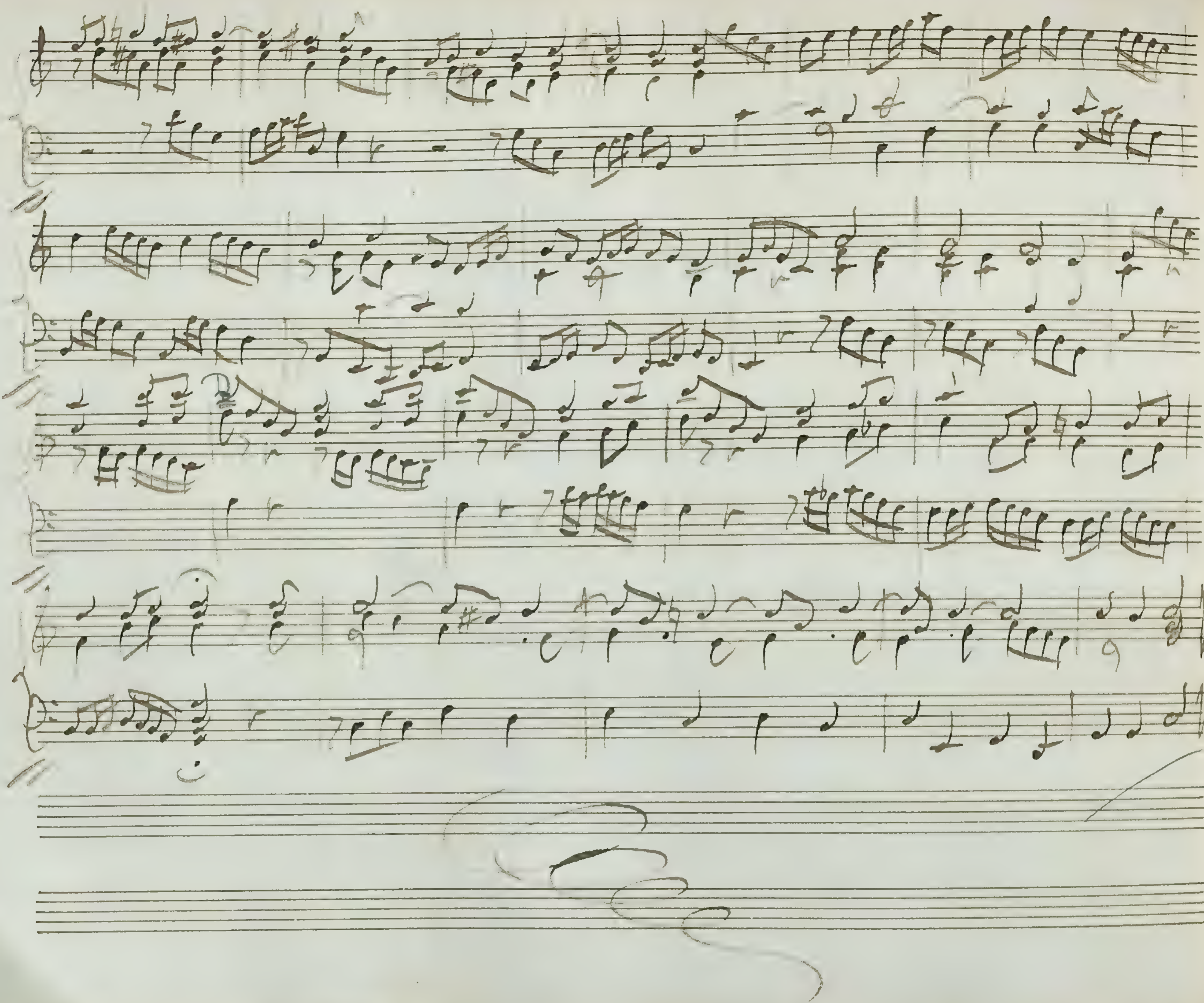


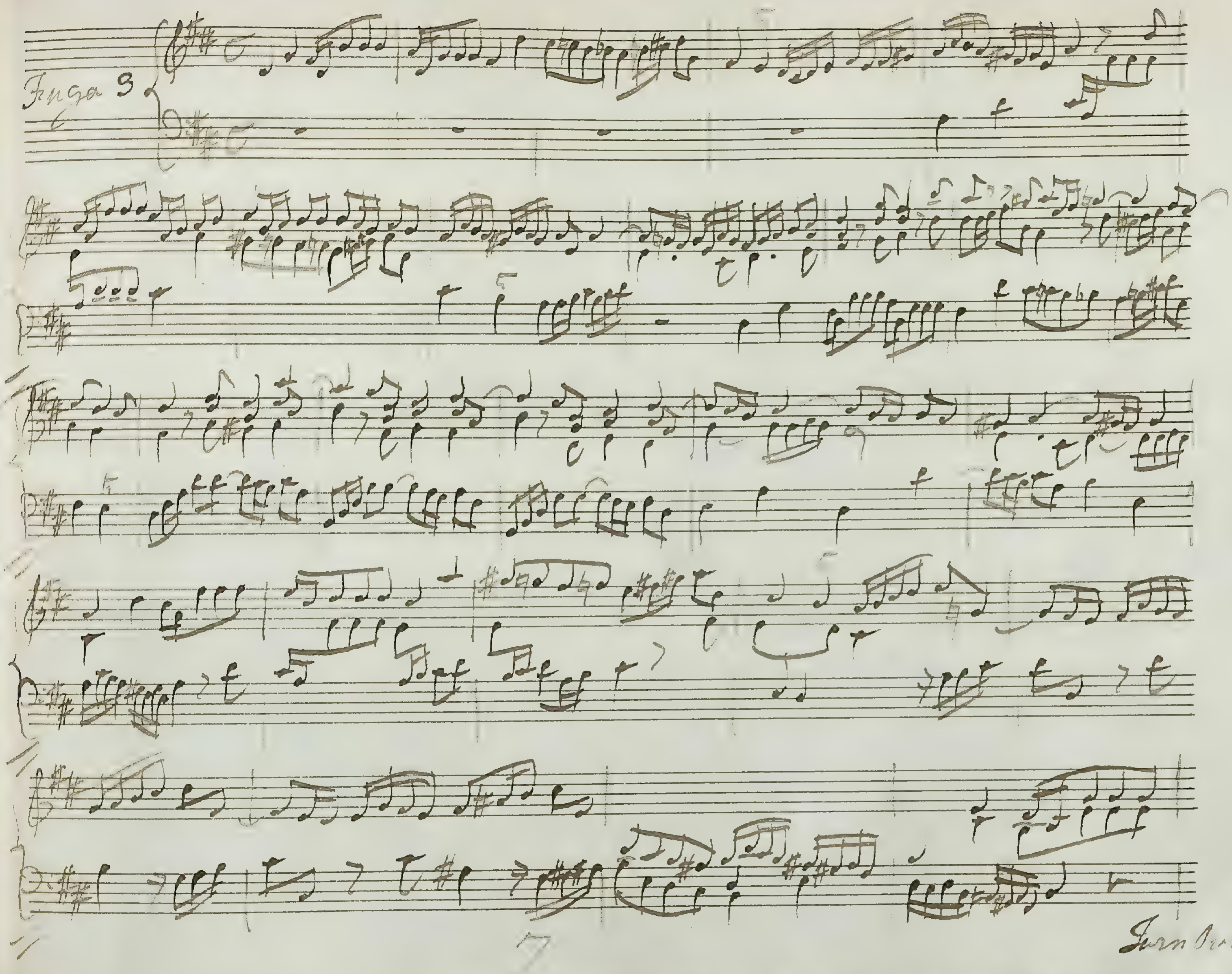
Fuga 2

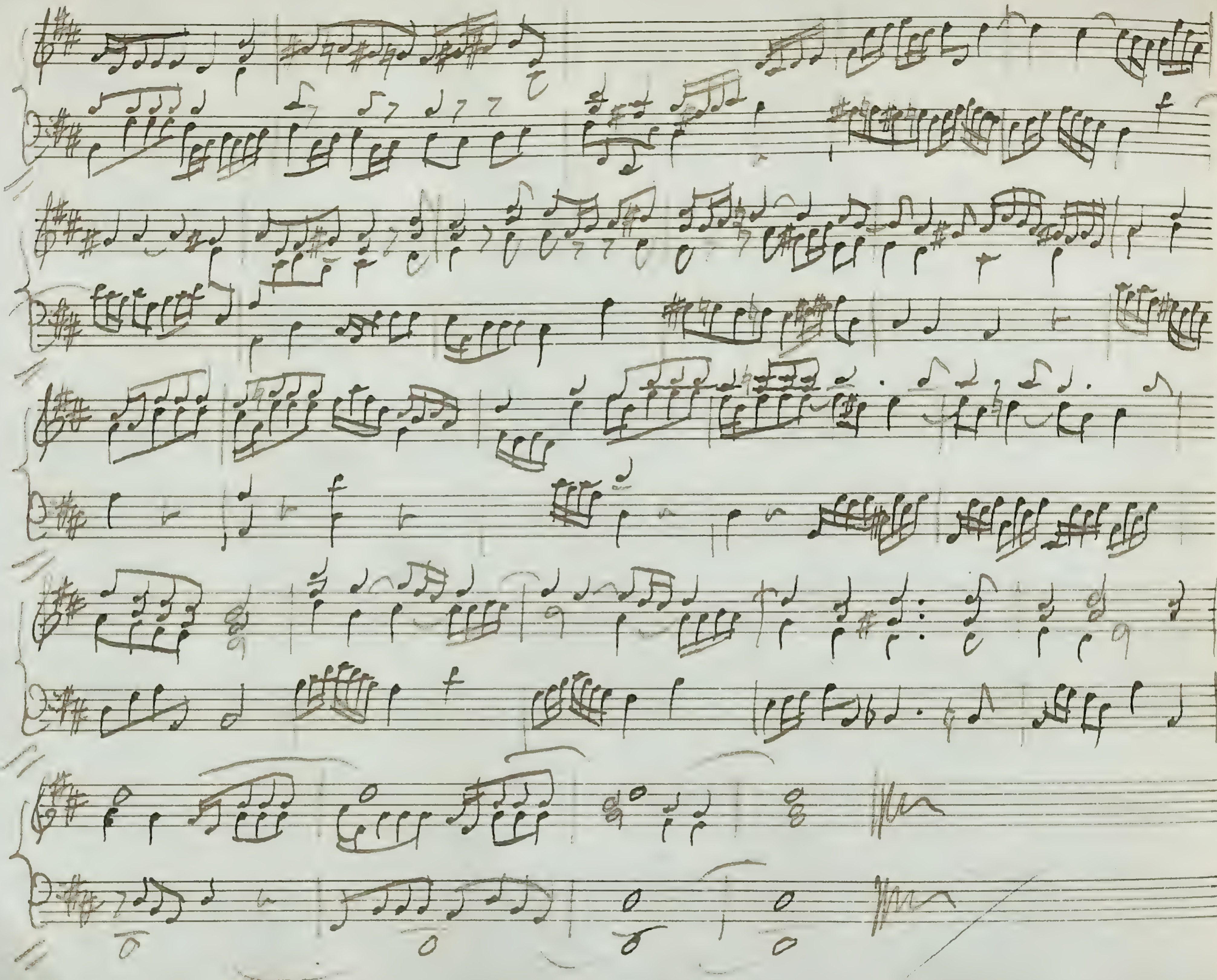


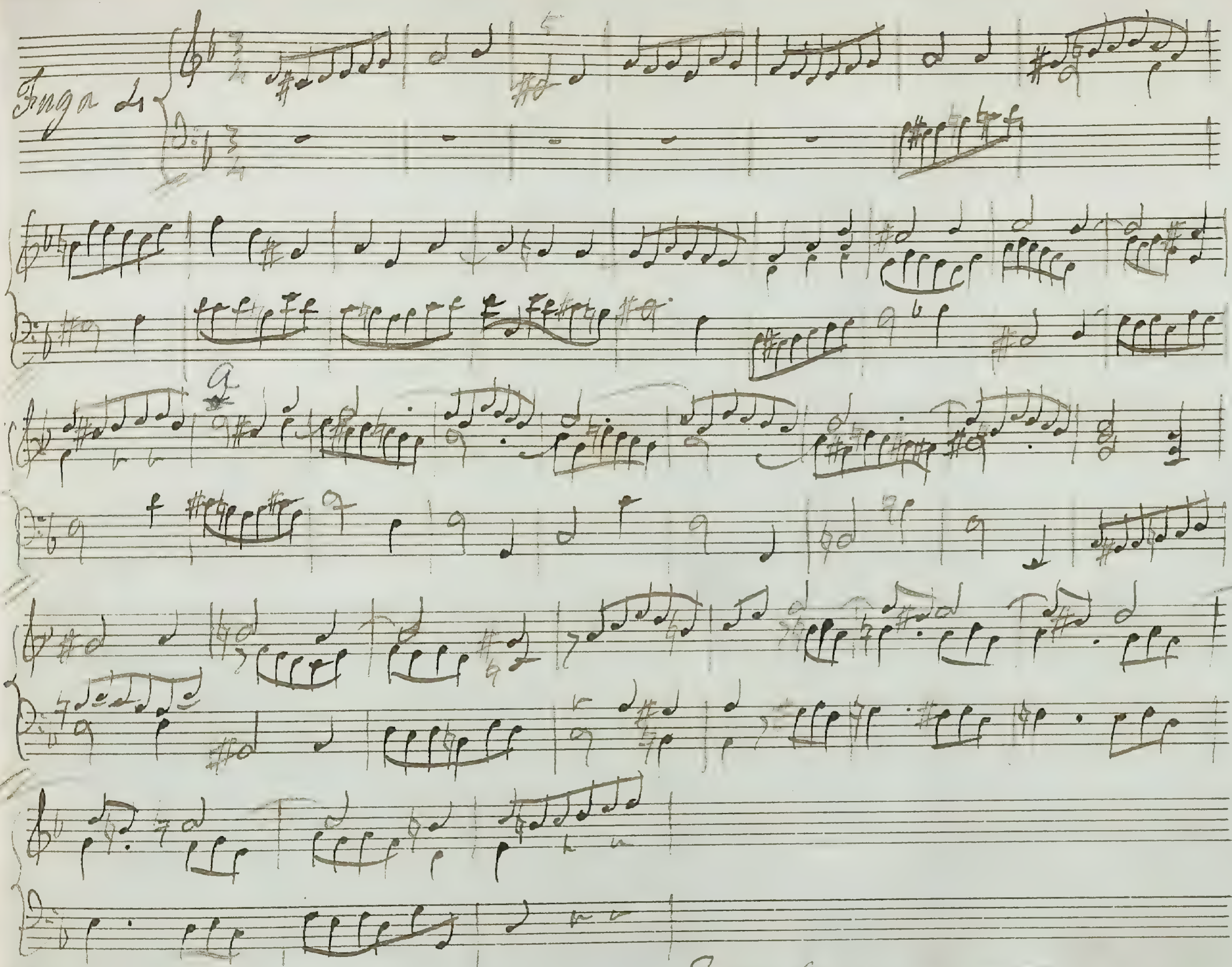
Iwan Owen

6:d

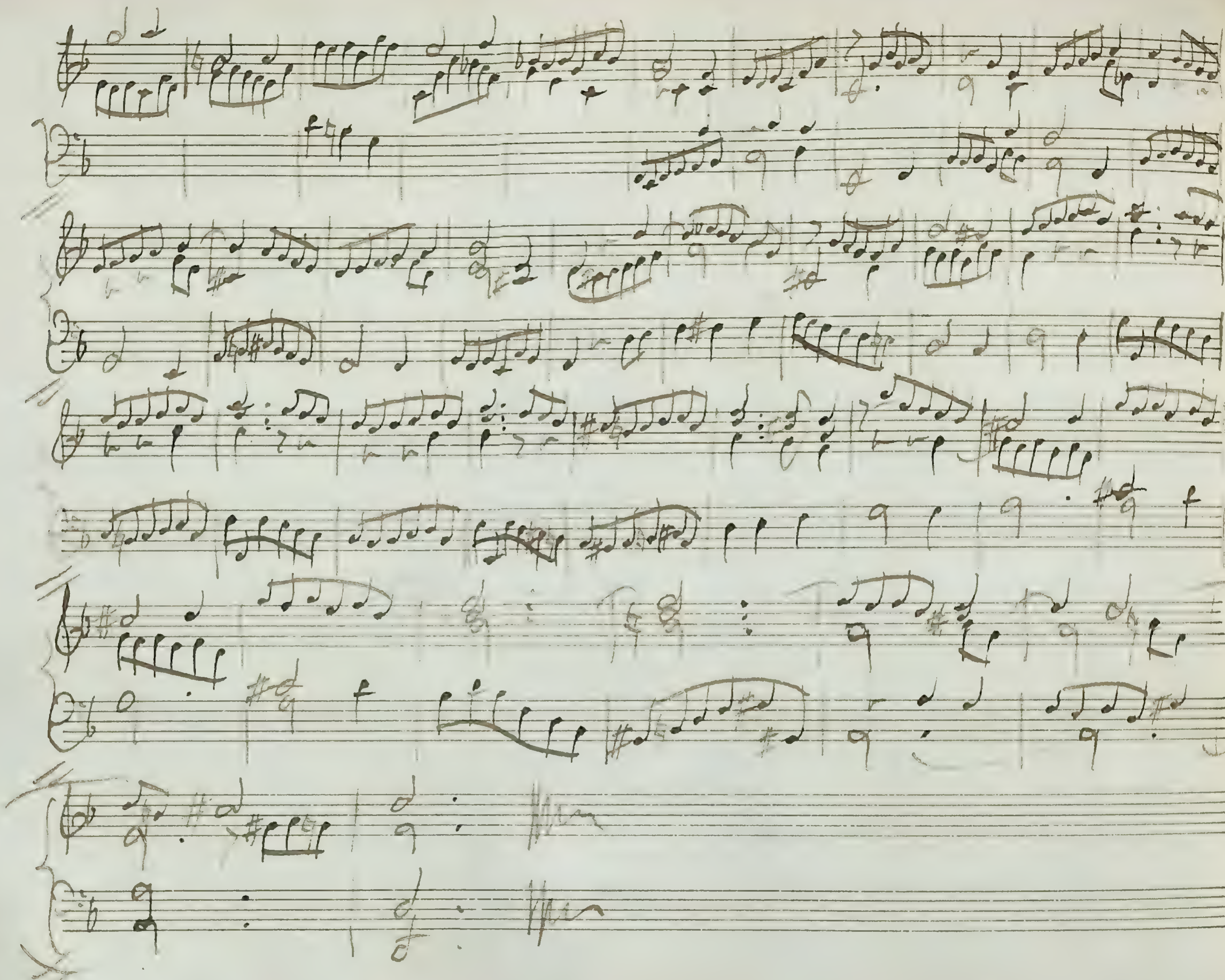


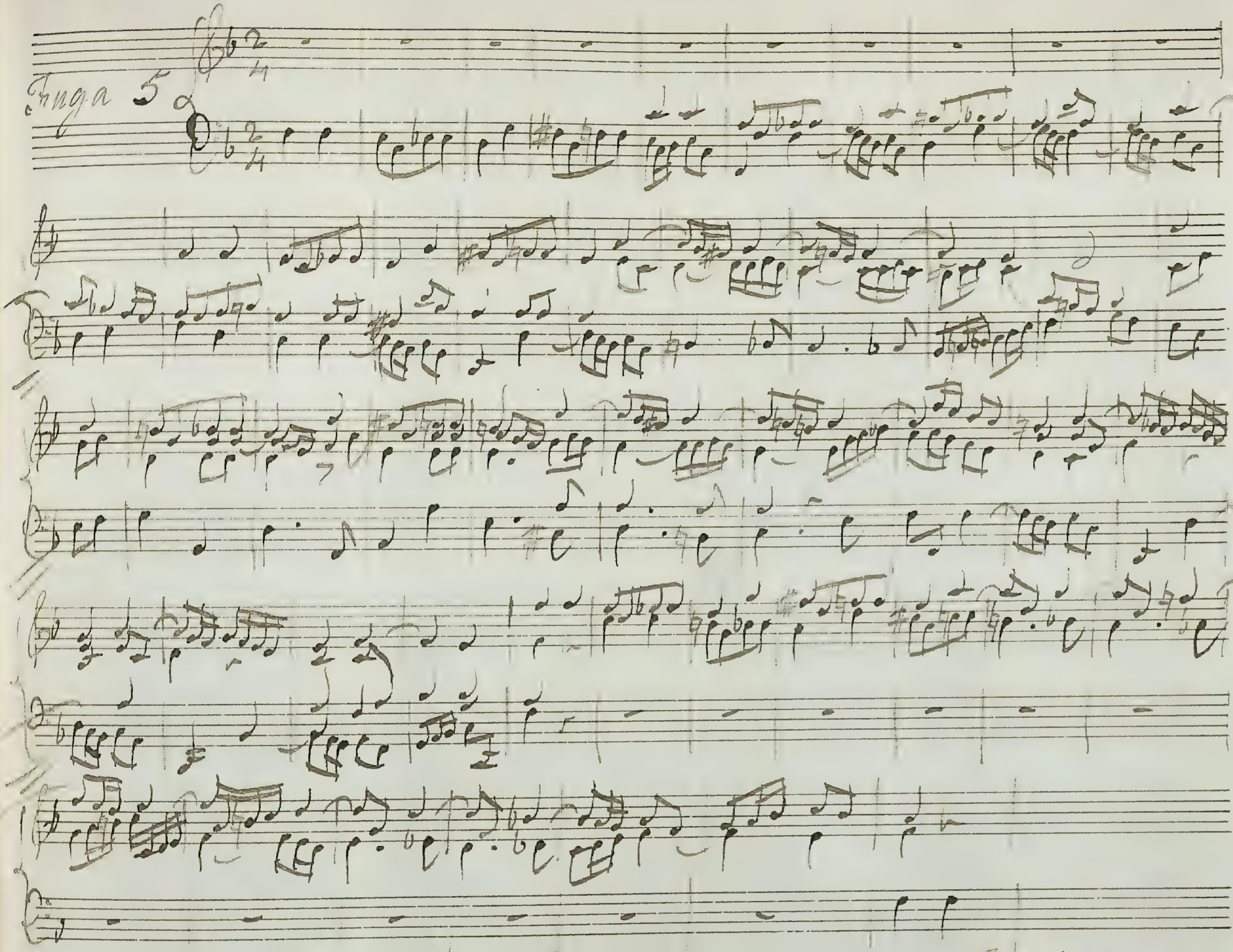

Fuga 3

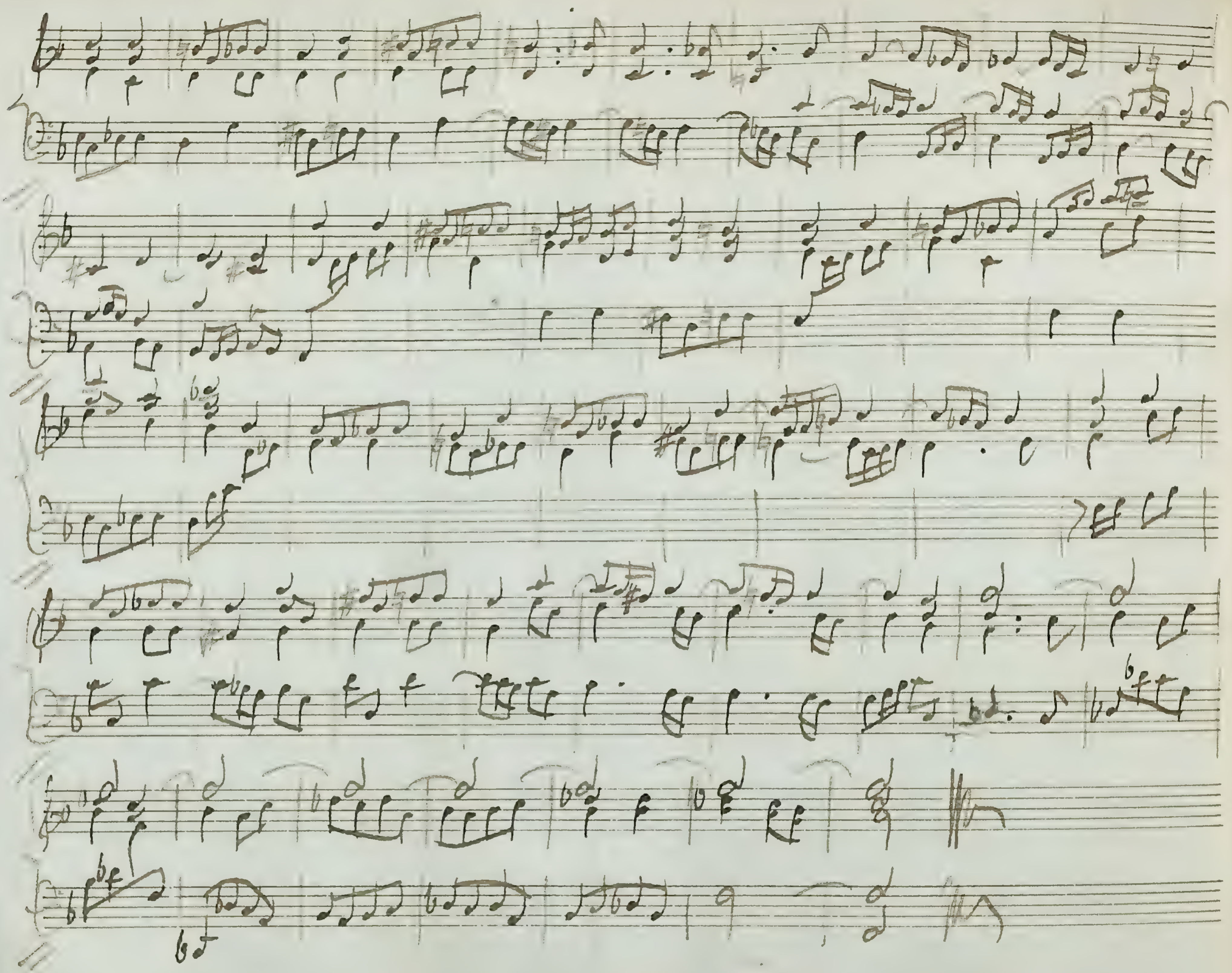




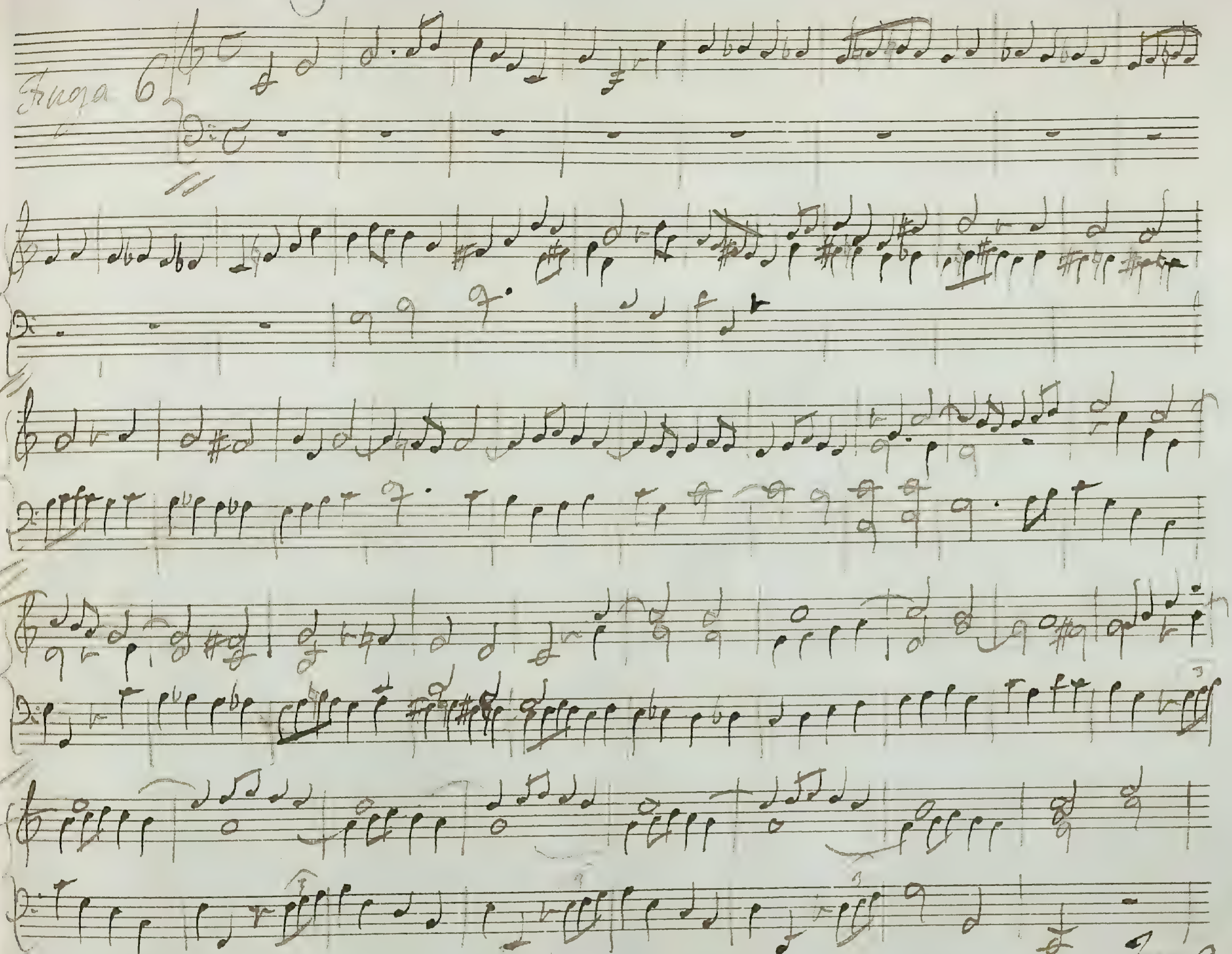
Turn Over



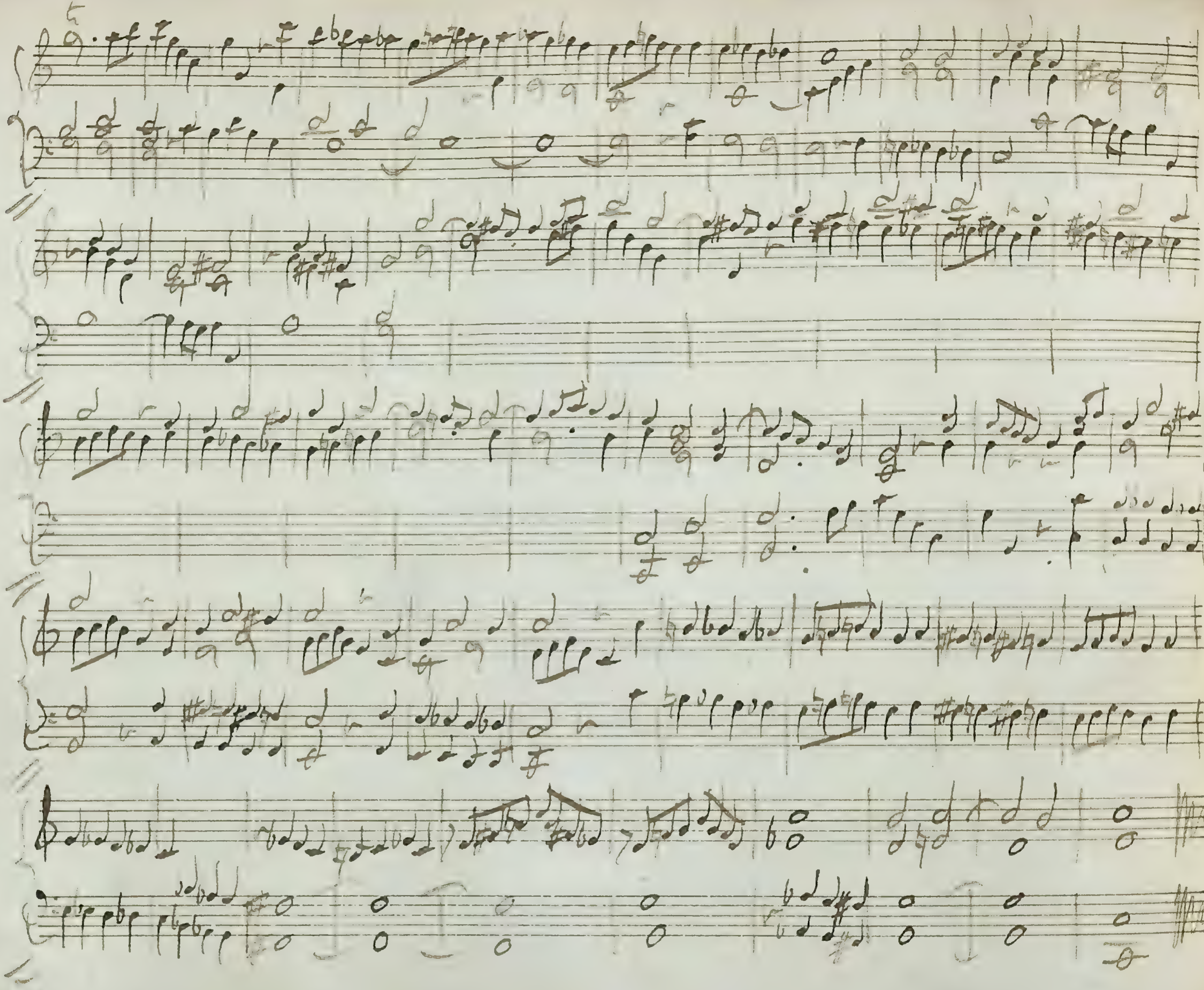

Fuga 5



Fuga 6



Turn Over



Select Pieces
for the
O · R · G · A · N
Performed at the
Church of S^t. George Hanover Square
Dedicated to
The Right Hon.^ble LADY MARY DUNCAN
by Her Ladyships
Most Obedient Servant
John Keeble.

J Keeble

Printed for & Sold by the Author, at his House in Hanover Street Hanover Square. Pr: 10^s: 6^d

PREFACE.

THE following Pieces for the Organ were compoſed for the improvement of young profeſſors placed under my care; and from their ſucceſs, I am flattered into an opinion, that they may be uſeful to others, in treating the moſt noble inſtrument in a manner ſuitable to its powers, by ſupporting its genius and character proper for the ſacred ſervices, to which it is dedicated, and from whence nothing that is trite or common ſhould flow, that may call off the attention, or divert the mind from the ſolemnity of the ſervice.

The Obligato ſtile of writing, which conſiſts of Fuges, Inverſions, Canons, Double Deſcant, and the like, is interwoven in many parts of theſe compoſitions; and Figures are placed over each of theſe parts, as they occur, more readily to compare one with the others.

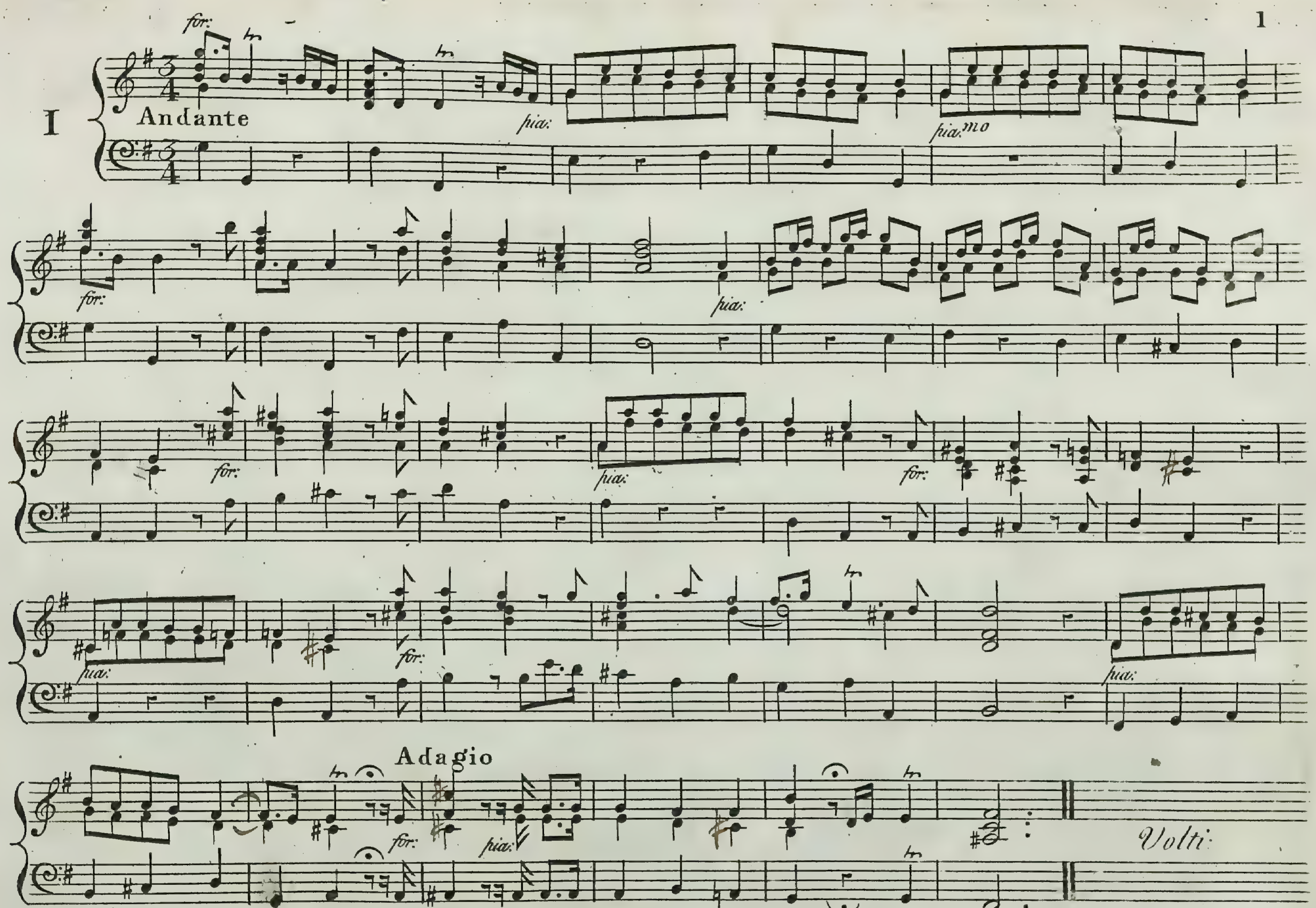
This ſtile of writing, ſo proper for the Church, has of late been too much neglected by the young profeſſors, from an opinion of its dryneſs, want of air, and deſtroying the true and original ſpirit of genius. How far I have ſucceeded in removing this objection, by the freedom of Modulation, is now ſubmitted to the public; whoſe approbation will be a ſufficient motive to publiſh others of the ſame ſort.

The ſubject proper for a Fugue may be conſidered as a kind of Canto Fermo, on which a great variety of Deſcant is diſcovered: It ſhould be ſuch as may engage the attention, and, like a Theme,

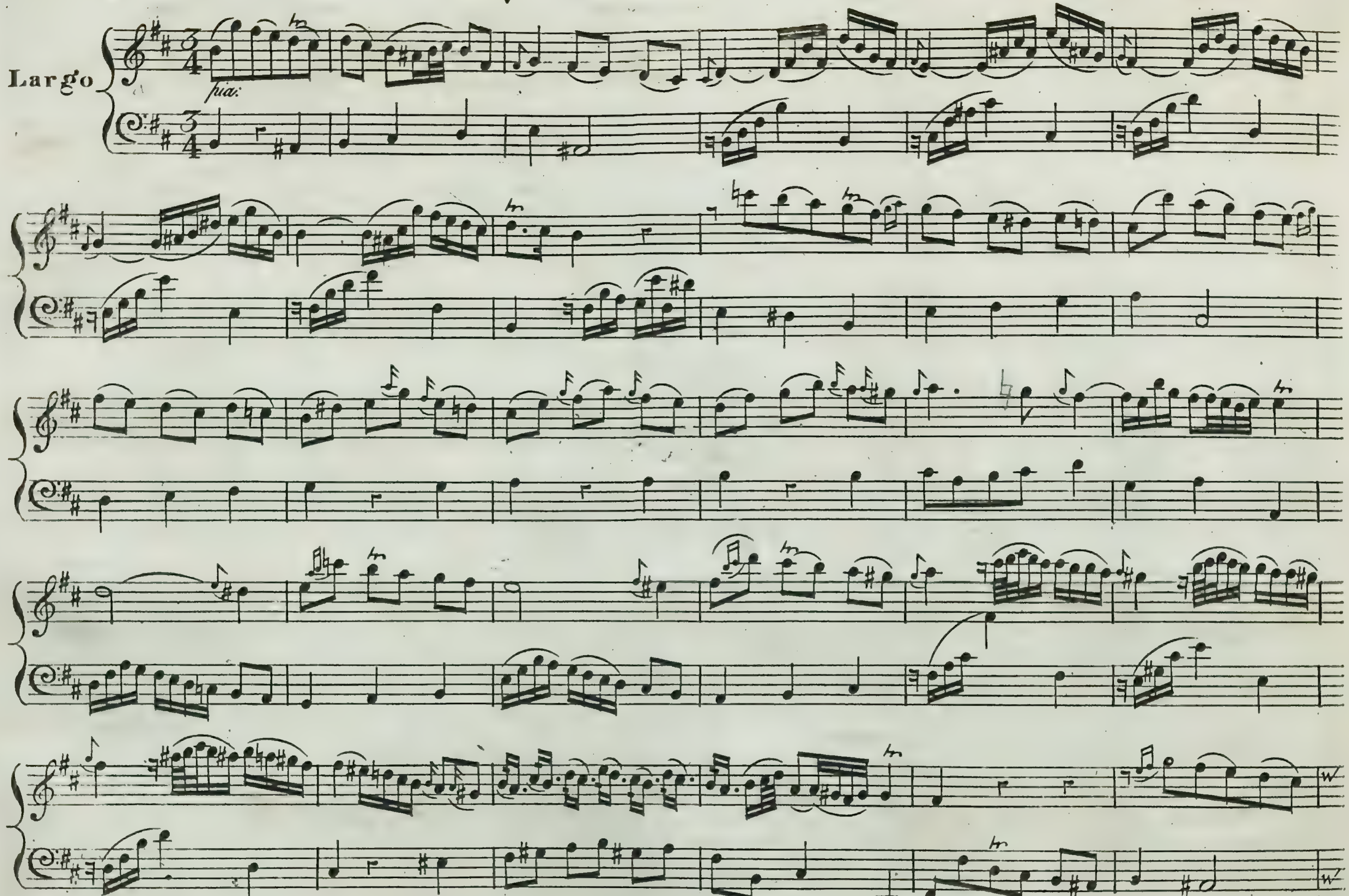
Theme, or Simple Propofition, be capable of divifions and fub-divifions; by which means we have not only a greater variety of Modulation, but very often other fubjects of a fecondary nature are difcovered, which in their turn relieve the attention from a too frequent repetition of the firft, or principal one, and at the fame time prevent that famenefs, fo often objected to in this fpecies of writing, which rather fatigues than pleafes.

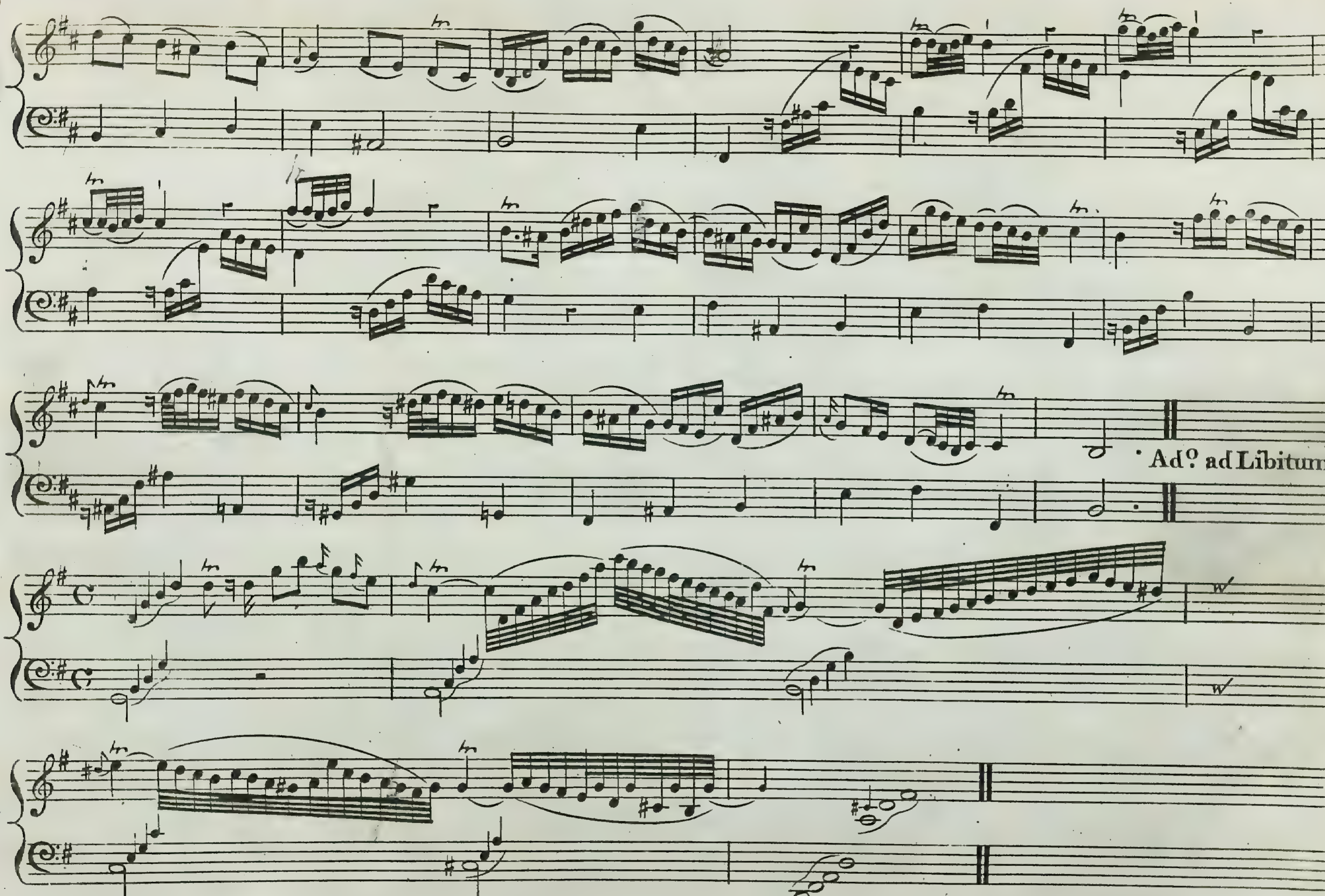
For this reafon, the moft artful parts of Compofition fhould be employed, efpecially when it is confidered that we have no Articulation, as in Choral Mufic, to mark and give ftrength to the fubjects; nor the affiftance of different fpecies of Voices, to diftinguifh them in their places of Acute and Grave; and, above all, that we are deftitute of Poetical Sentiment, which ftamps a character fo truly animating on the fubjects of the Chorus.

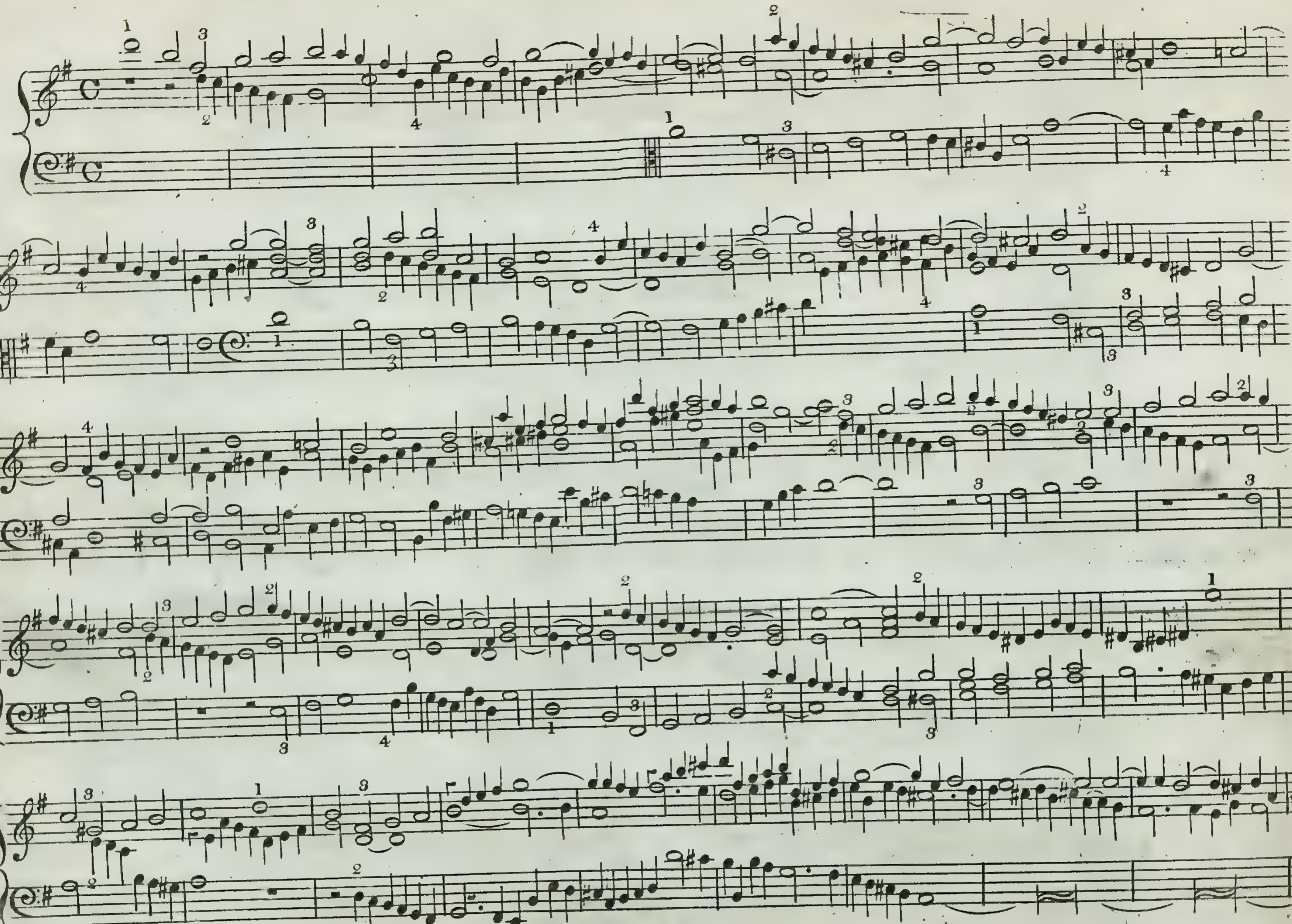
The Fugue, on the Organ, being deftitute of thefe advantages, muft feek to fupply the defect, as much as poffible, by art; and thus Imitations, Points, Inverfions, Double Defcant, Canons, and the like, or fome of them, may be called in to our aid; which, as they contribute fo much to relieve and enliven the principal fubject, lead us with greater pleafure towards a Conclufion; where every power of Harmony muft be exerted, and, if poffible, the feveral fcattered parts fhould be collected, like the rays of light, into one point of view, that the whole may receive an additional ftrength, from the union of the feveral parts.

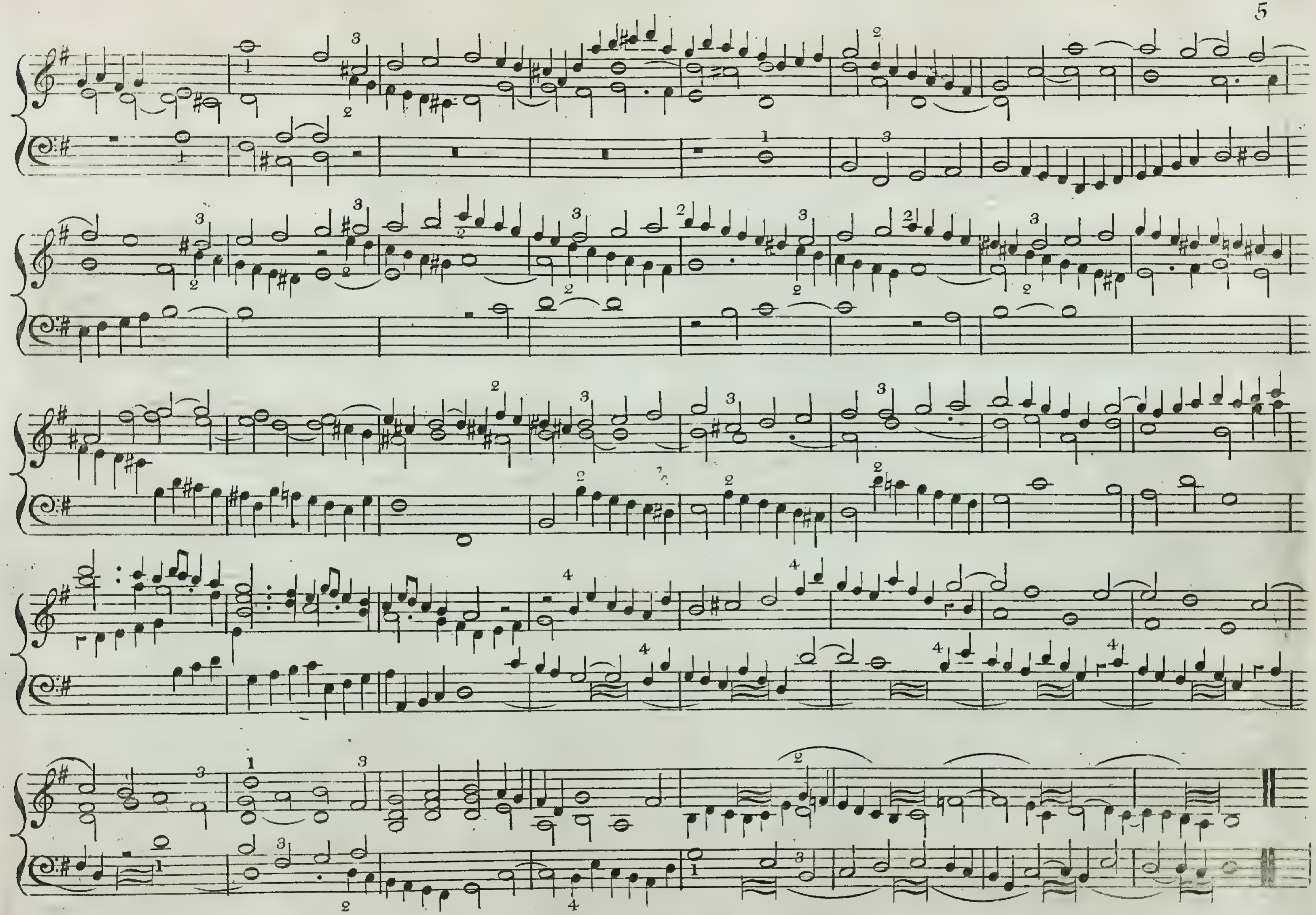


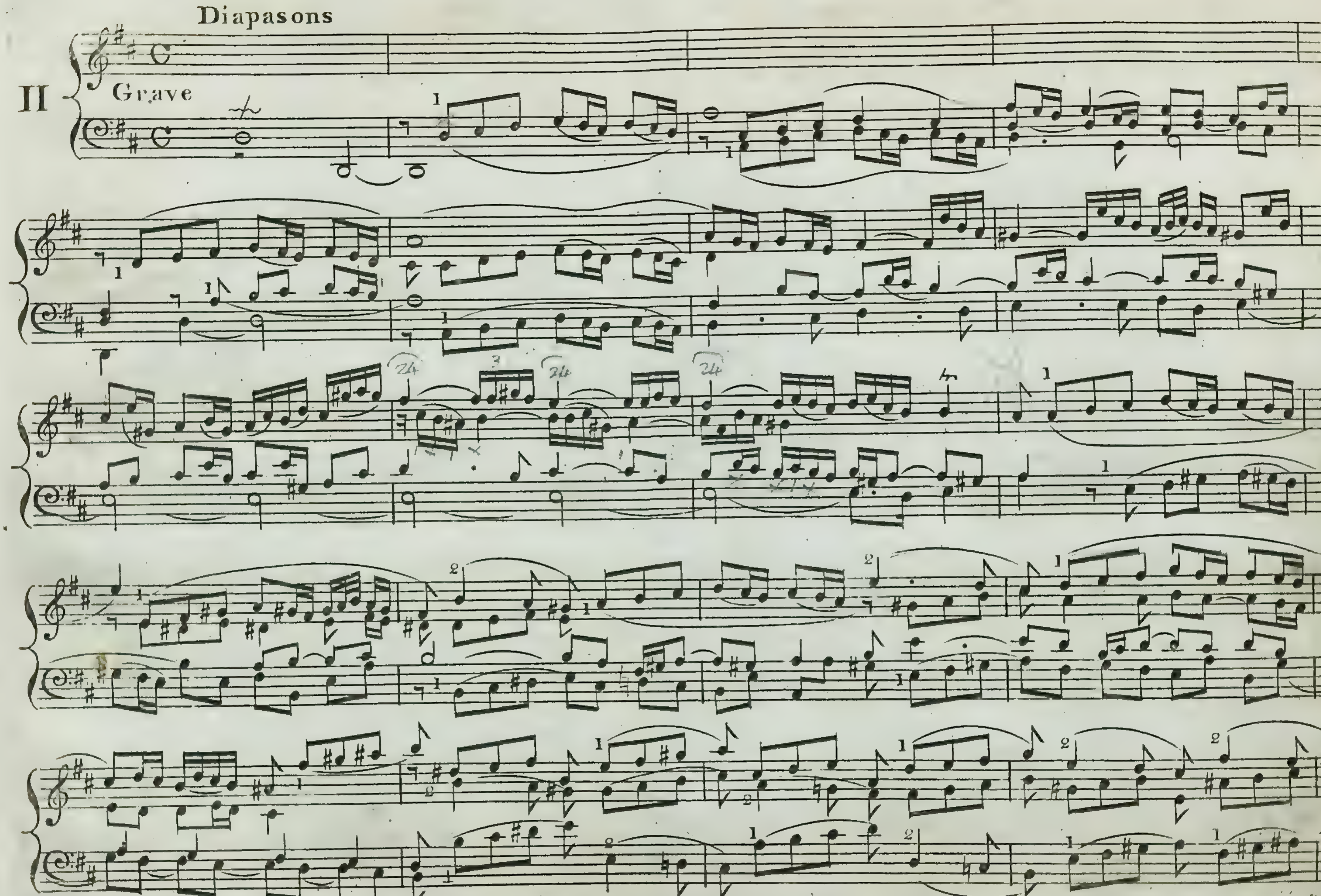
Engrav'd by Straight and Skillern Nº 138 St Martins Lane, near Charing Crofs.

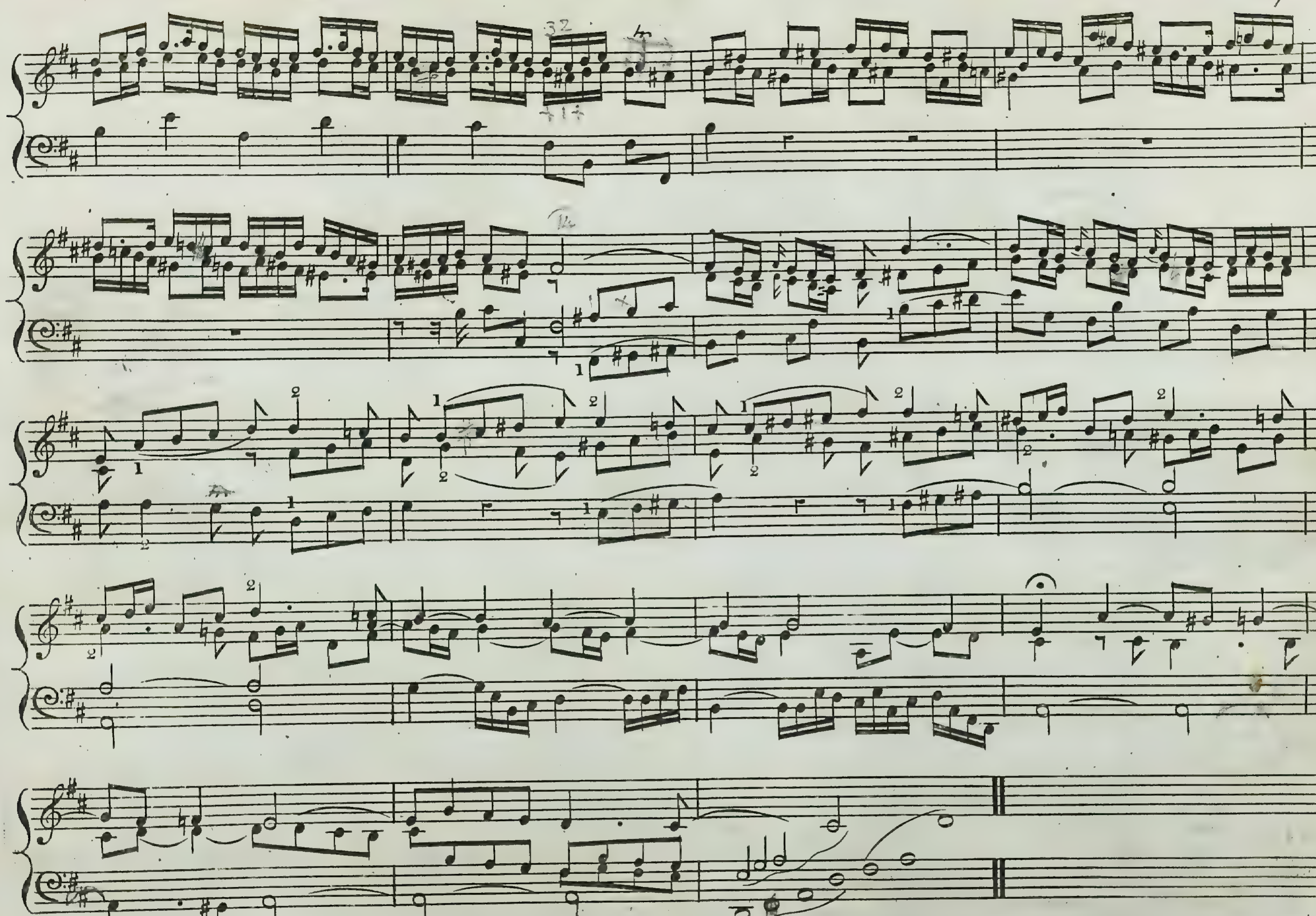

Largo
pia:
tr

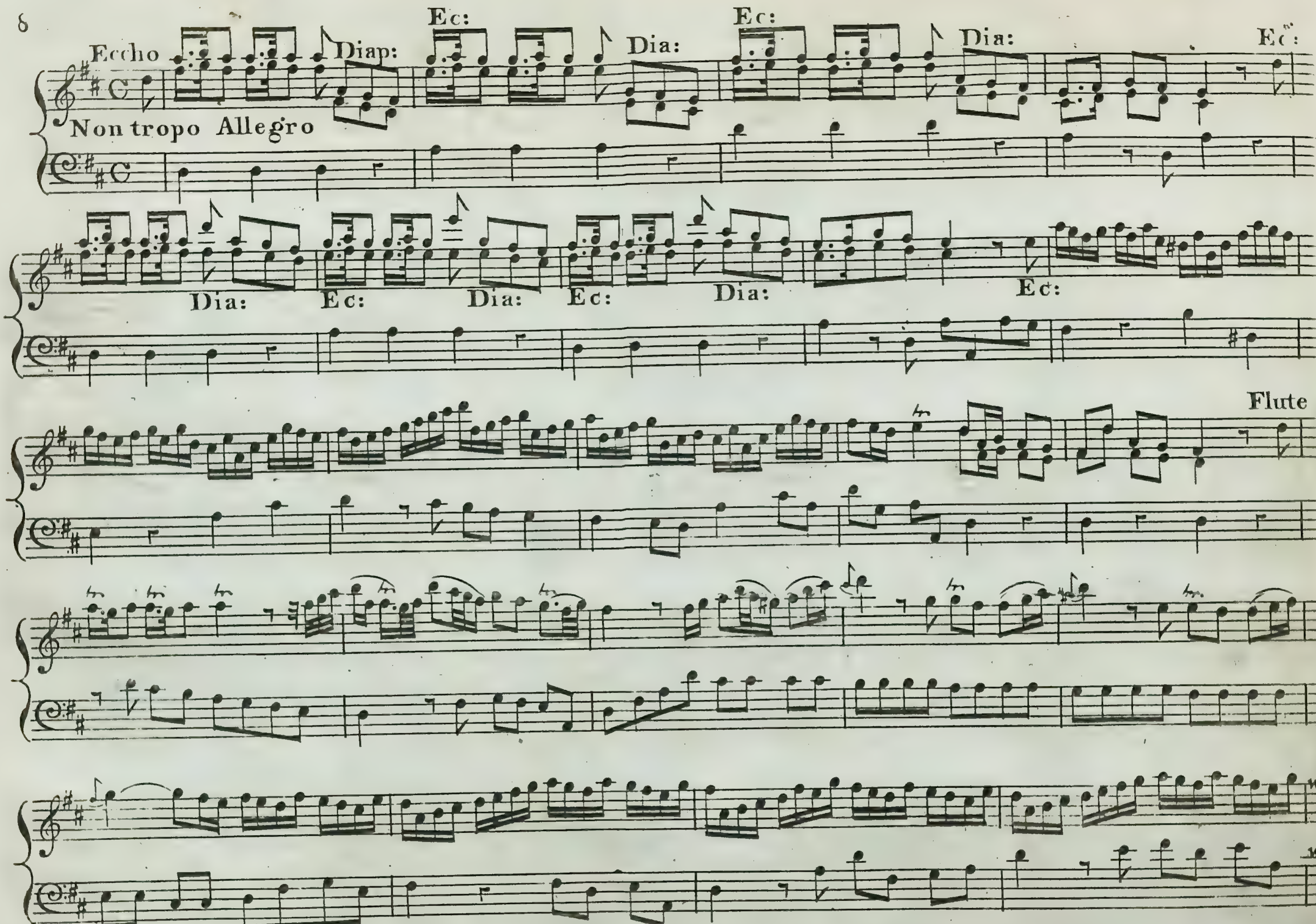

Ad° ad Libitum

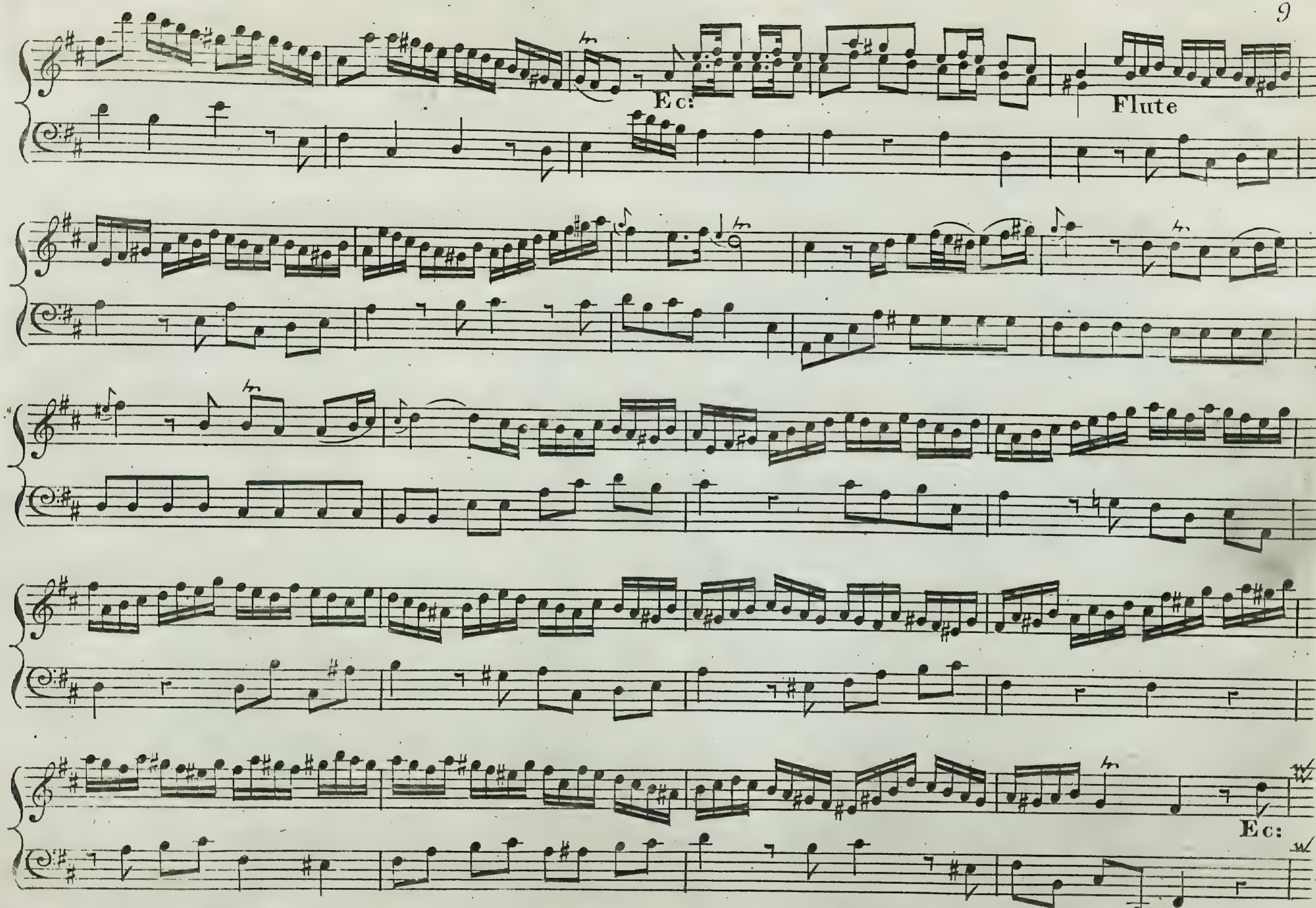


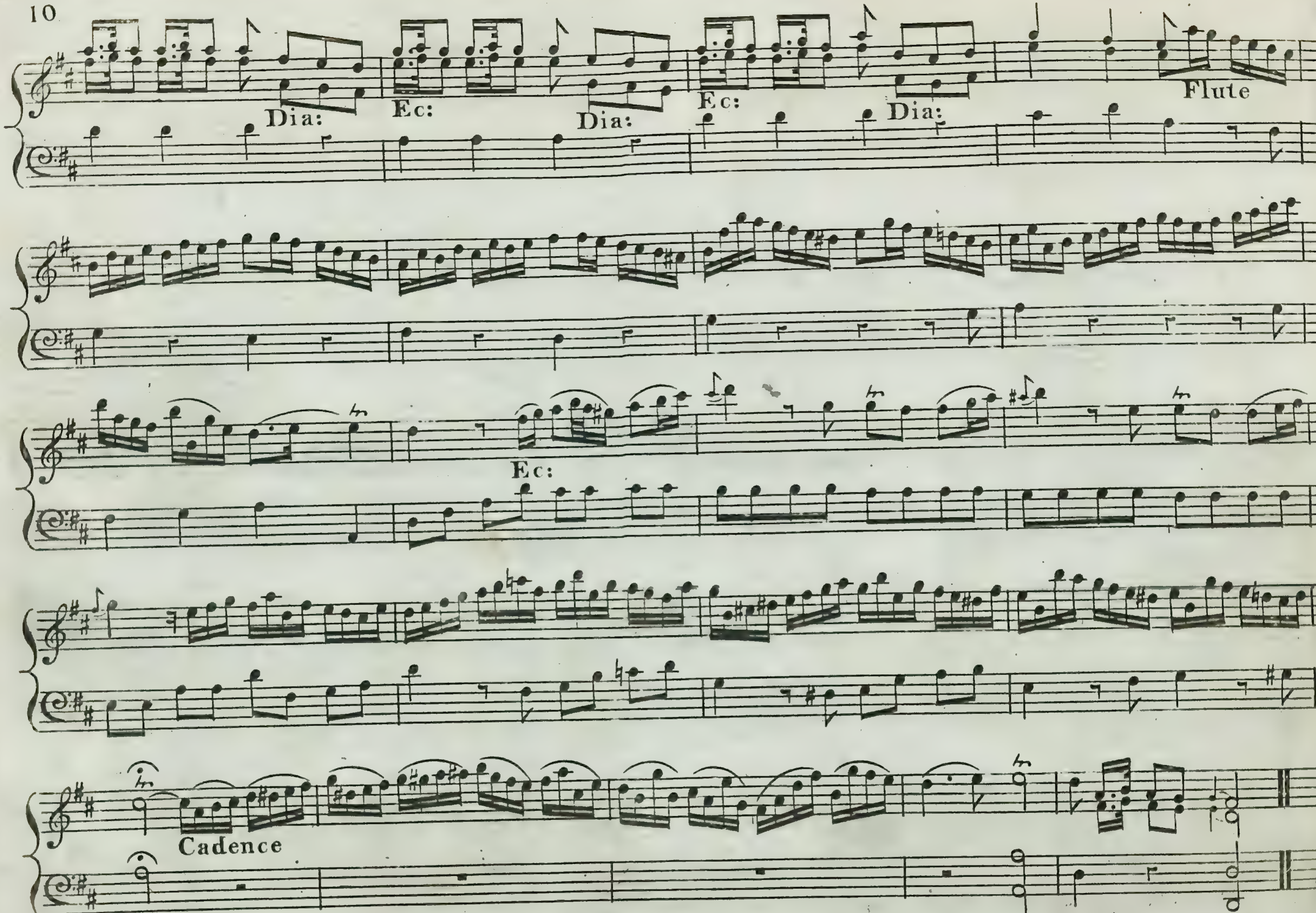


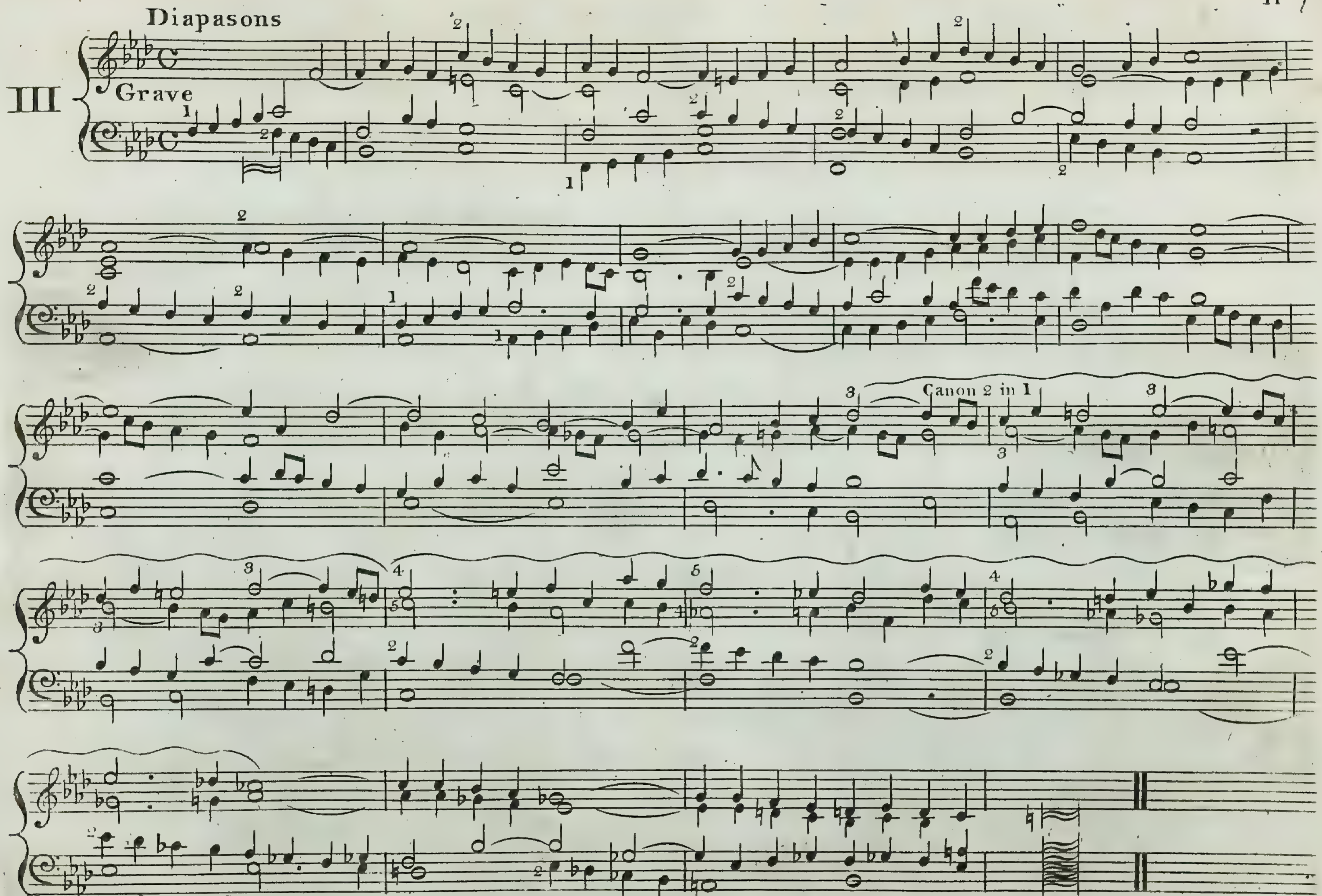

Diapasons
II
Grave

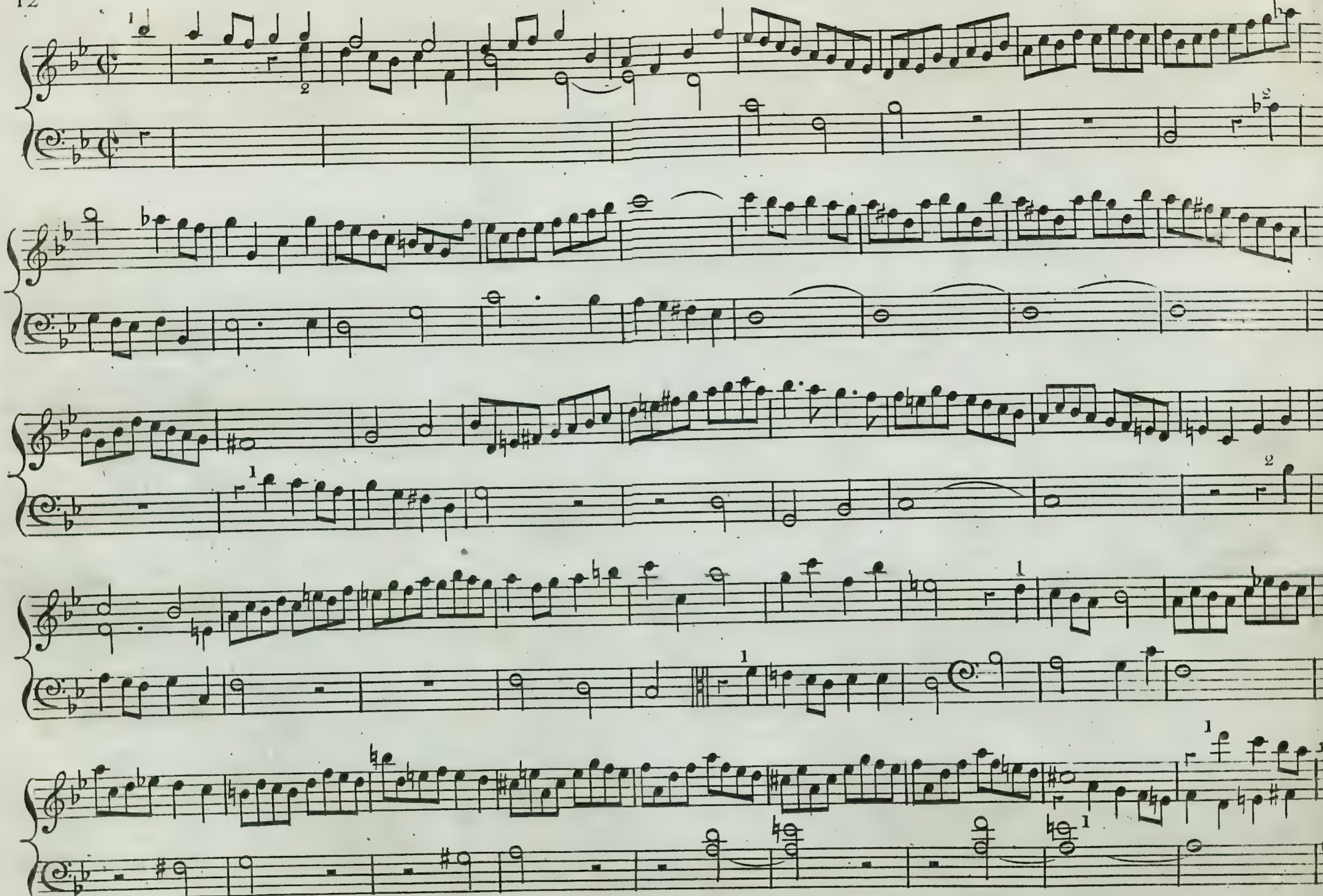


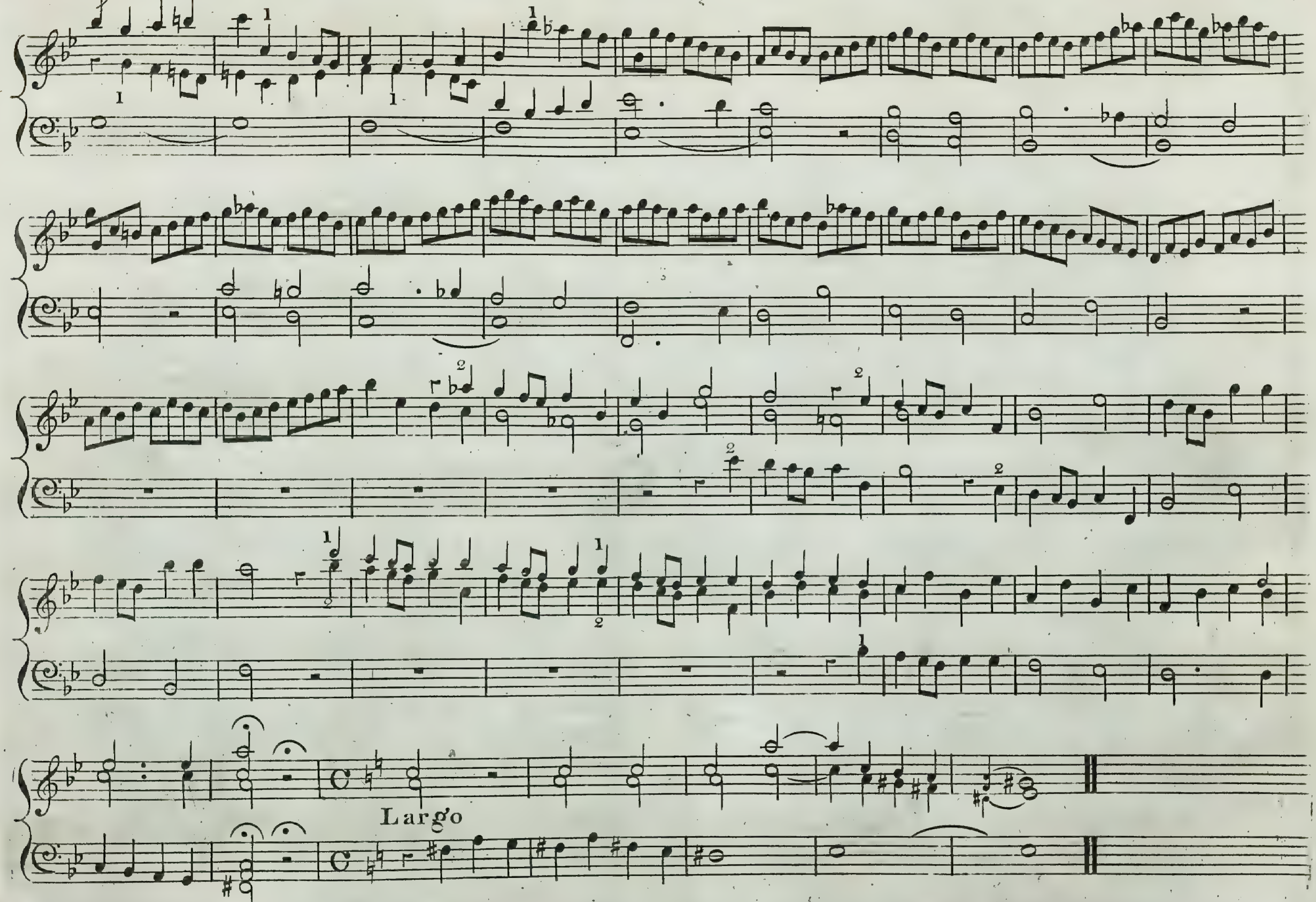

Eccho
Diap:
Ec:
Dia:
Ec:
Dia:
Ec:
Non tropo Allegro
Dia:
Ec:
Dia:
Ec:
Dia:
Ec:
Flute


Ec:
Flute
Ec:

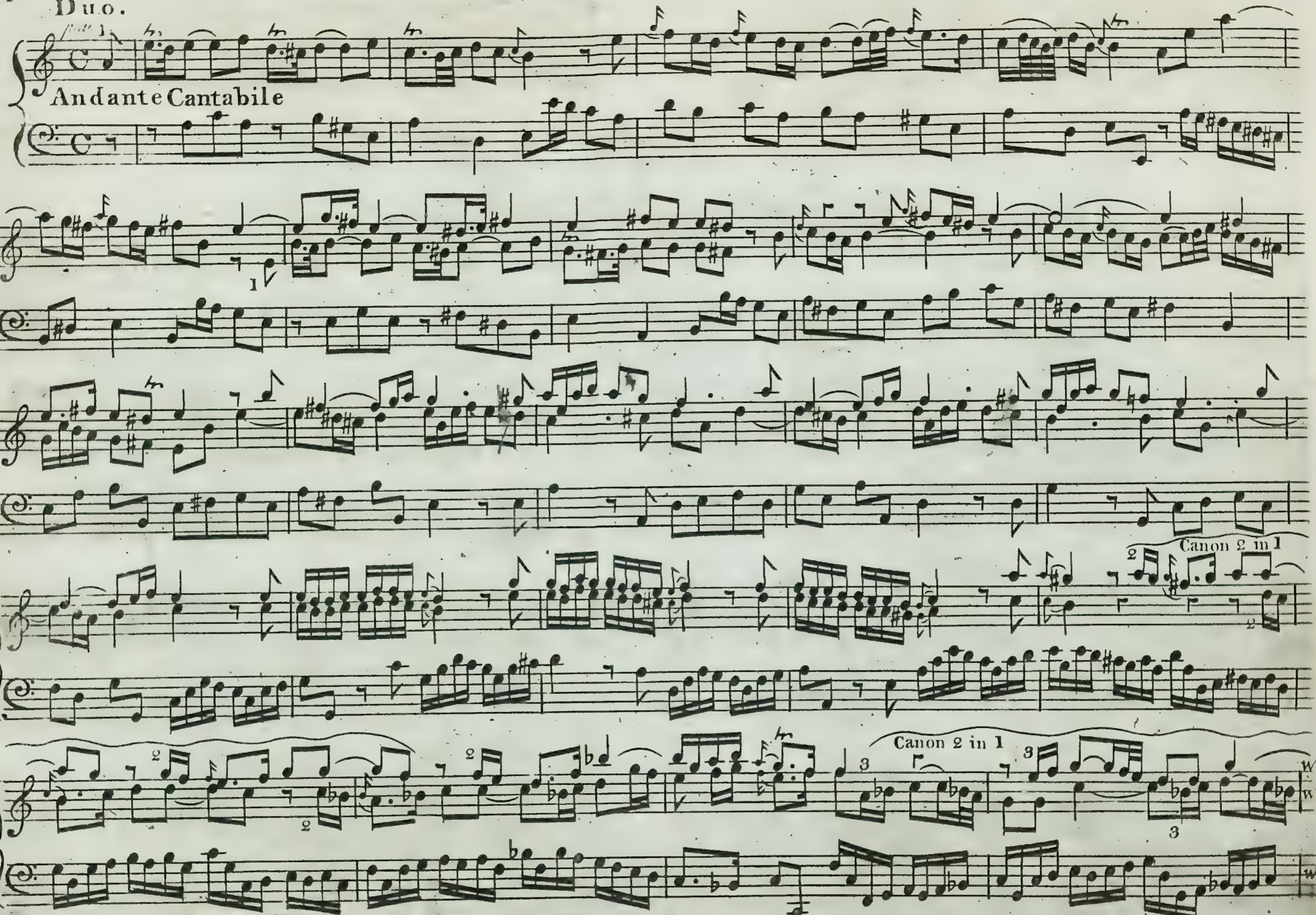

Dia:
Ec:
Dia:
Ec:
Dia:
Flute
Ec:
Cadence

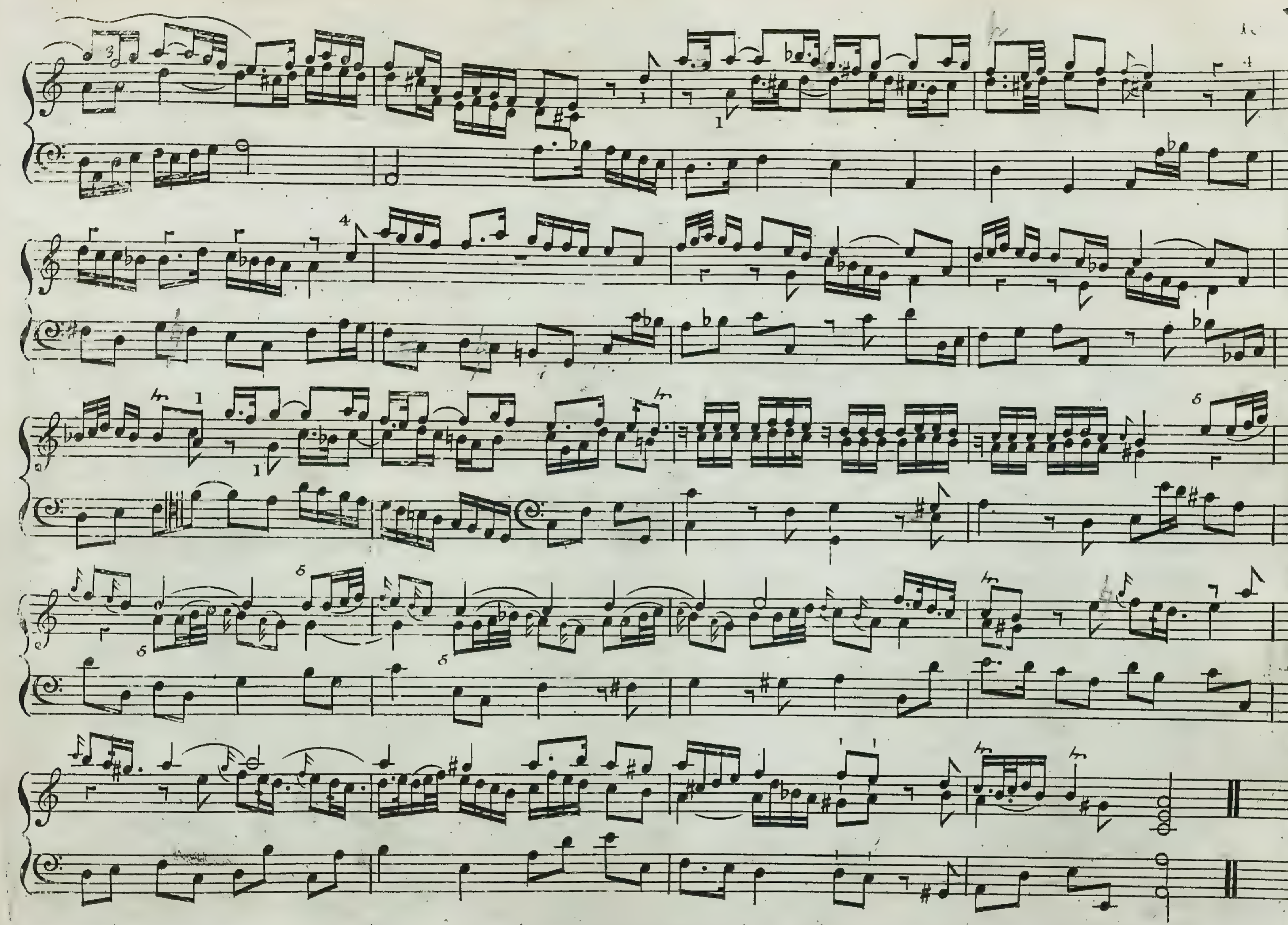

III
Diapasons
Grave
Canon 2 in 1

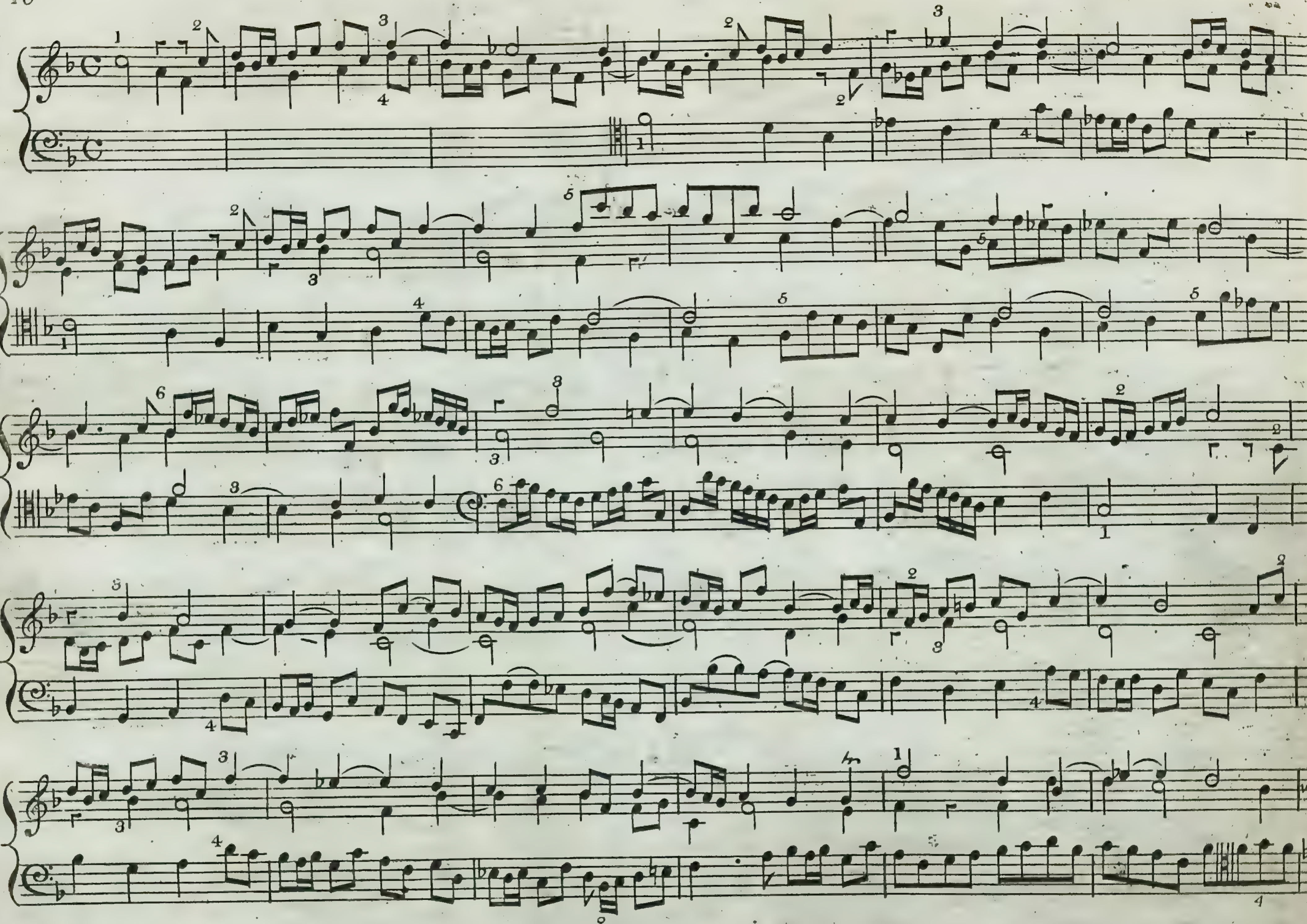


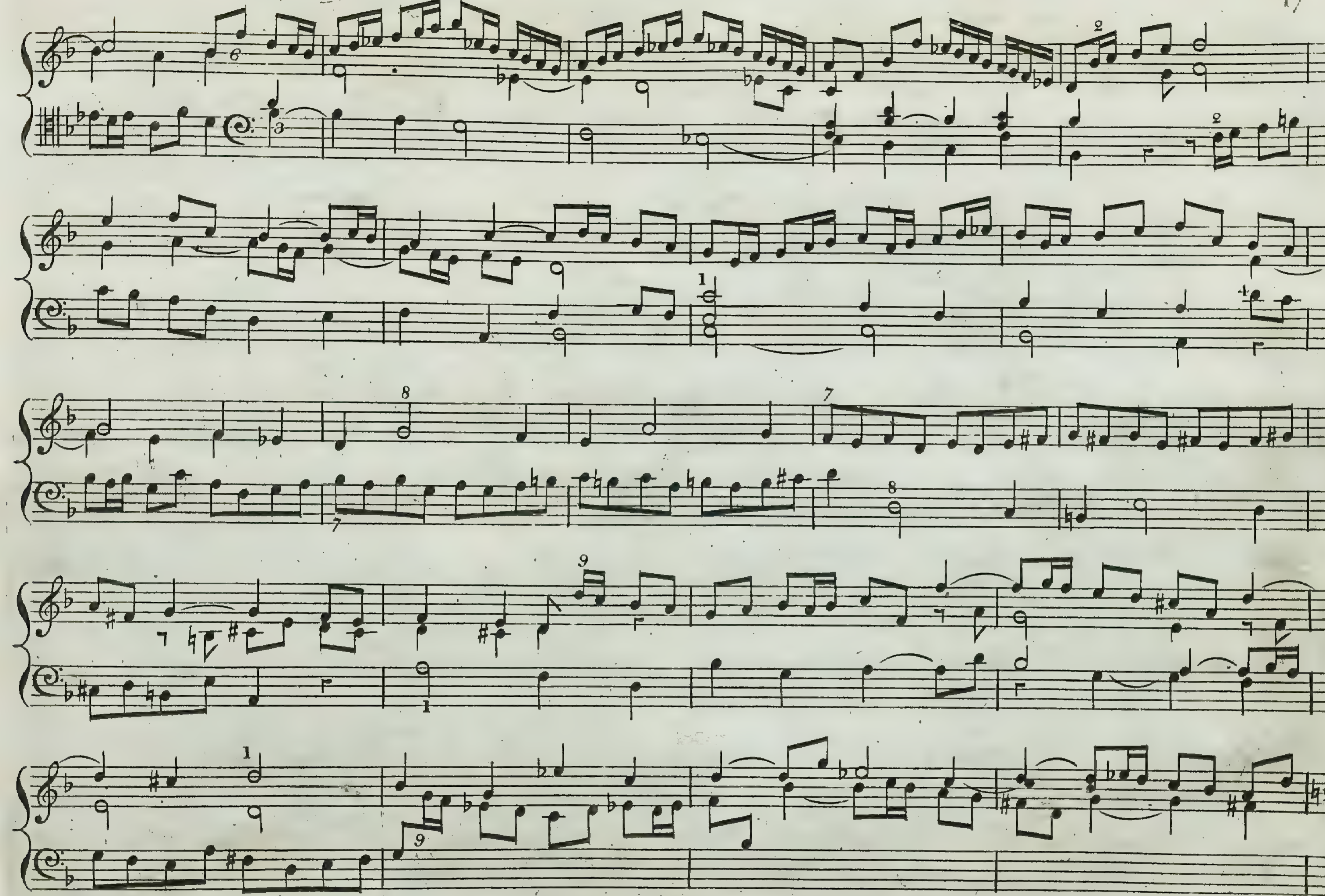

Largo

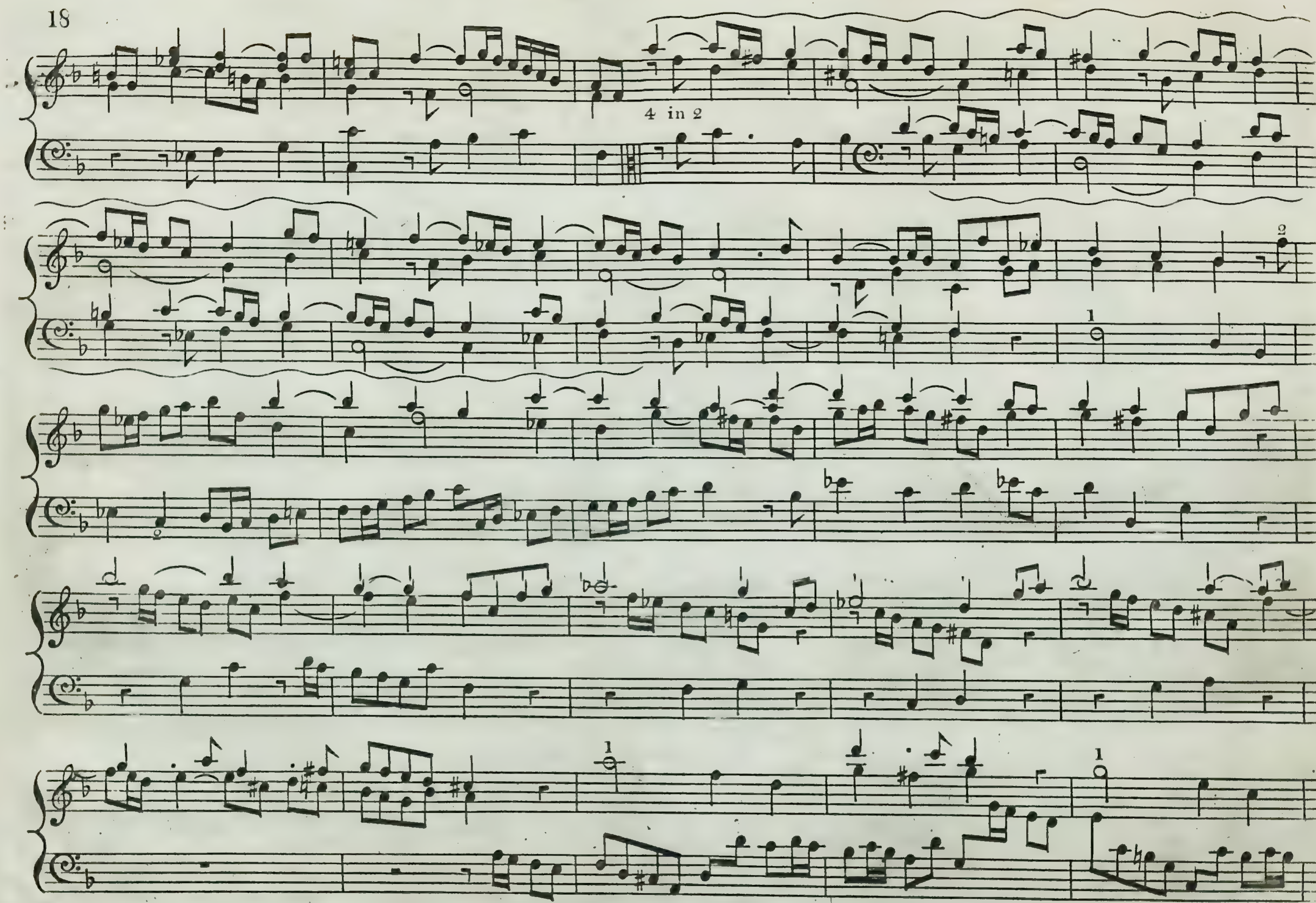
Duo.

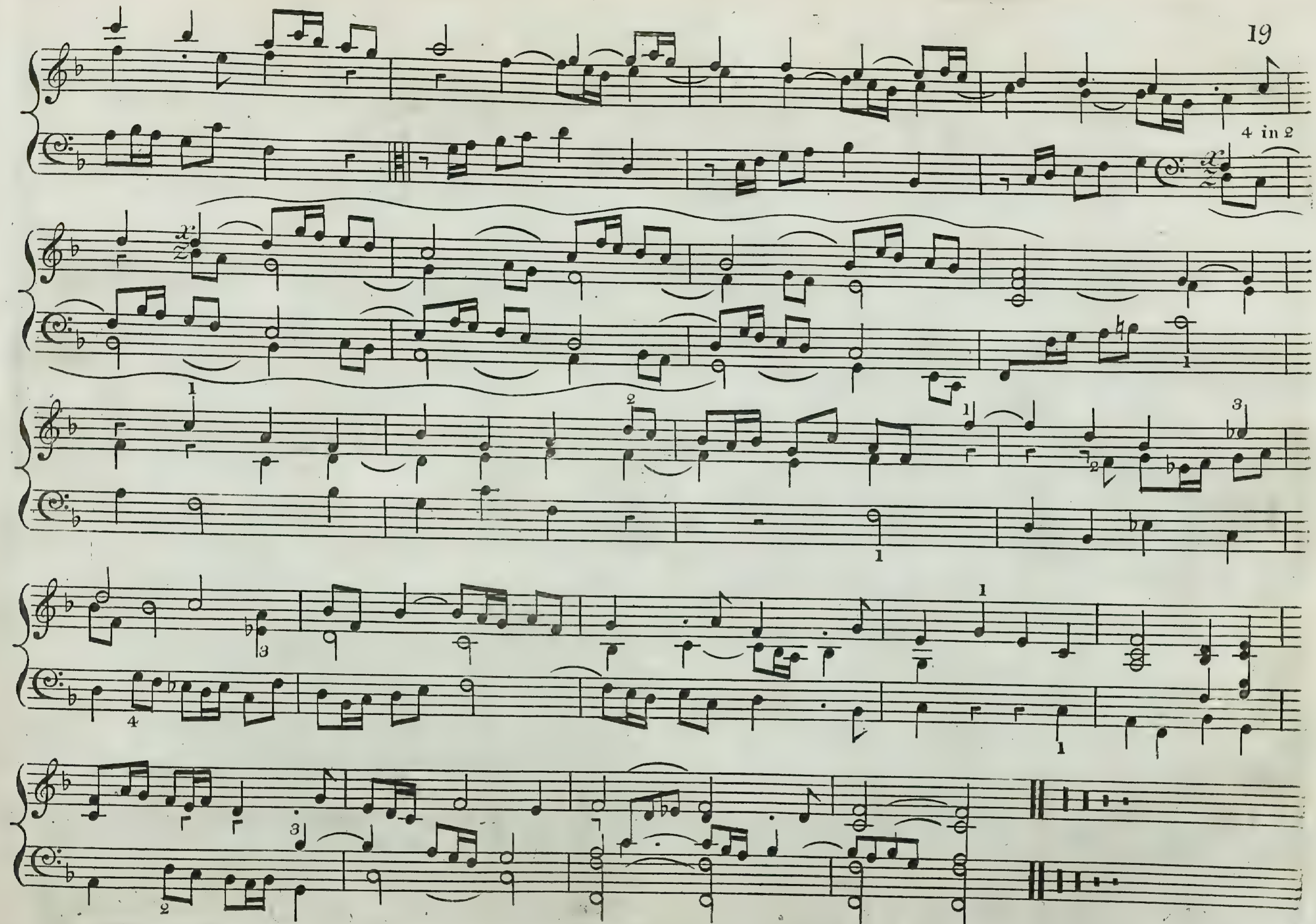


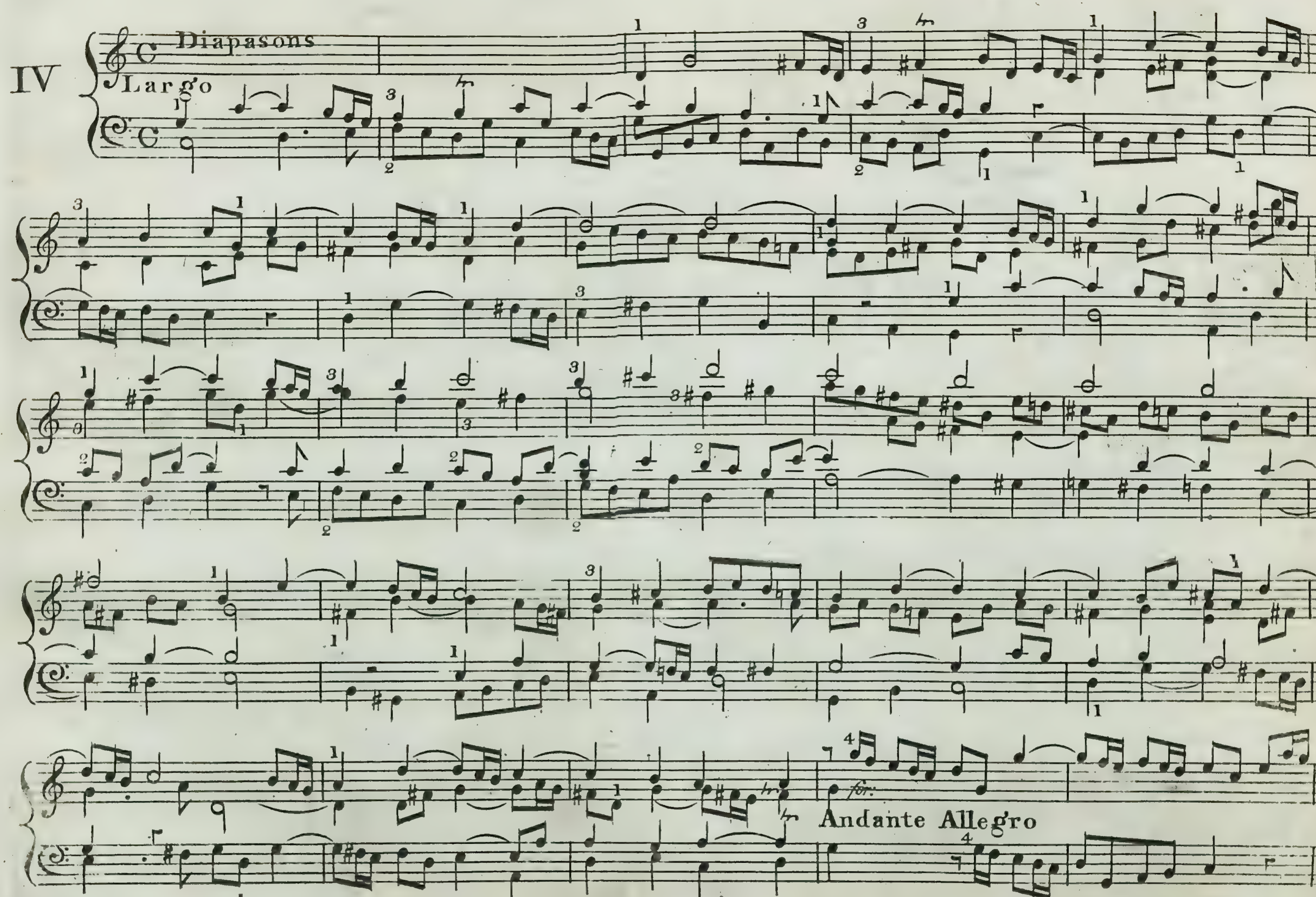


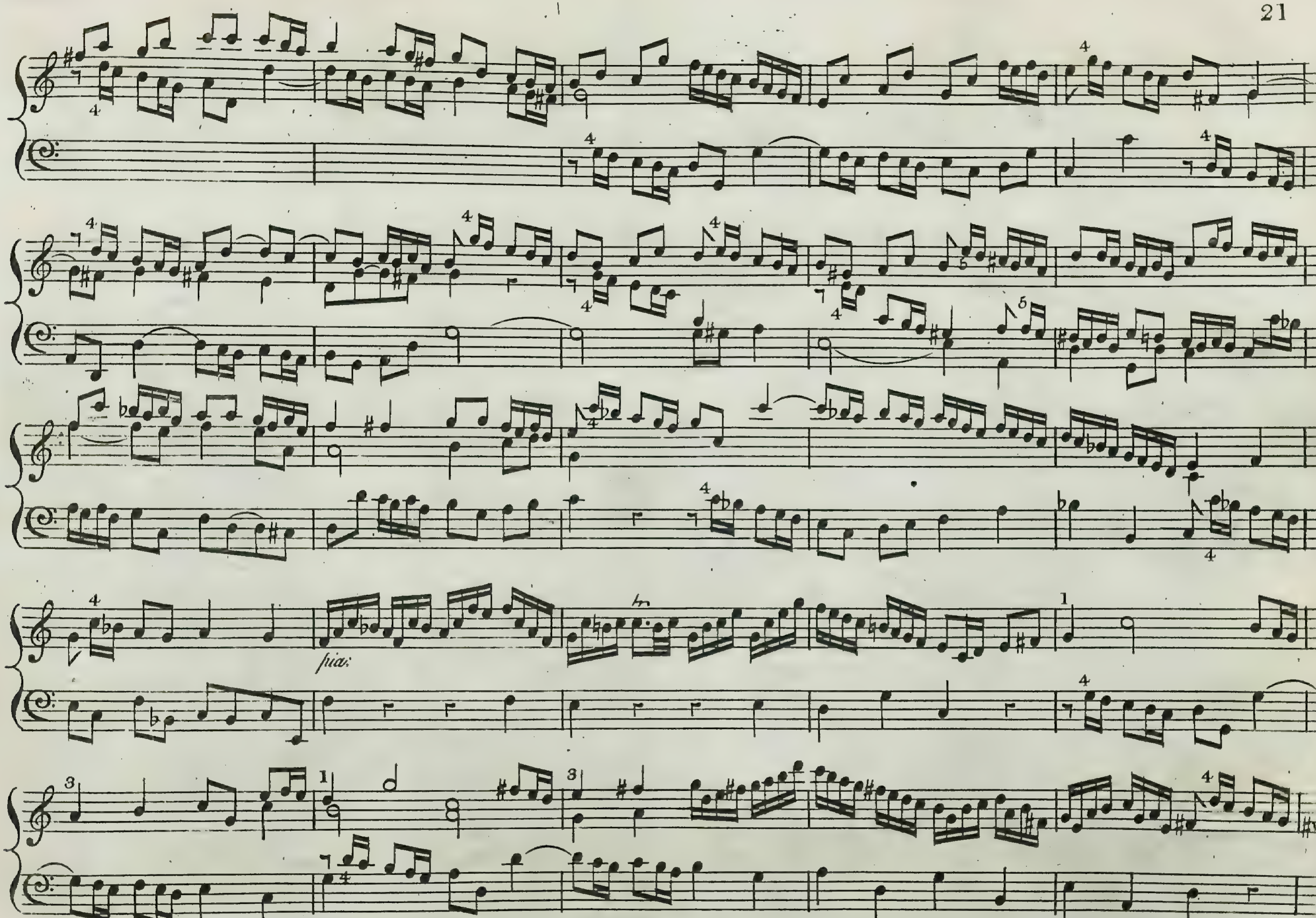


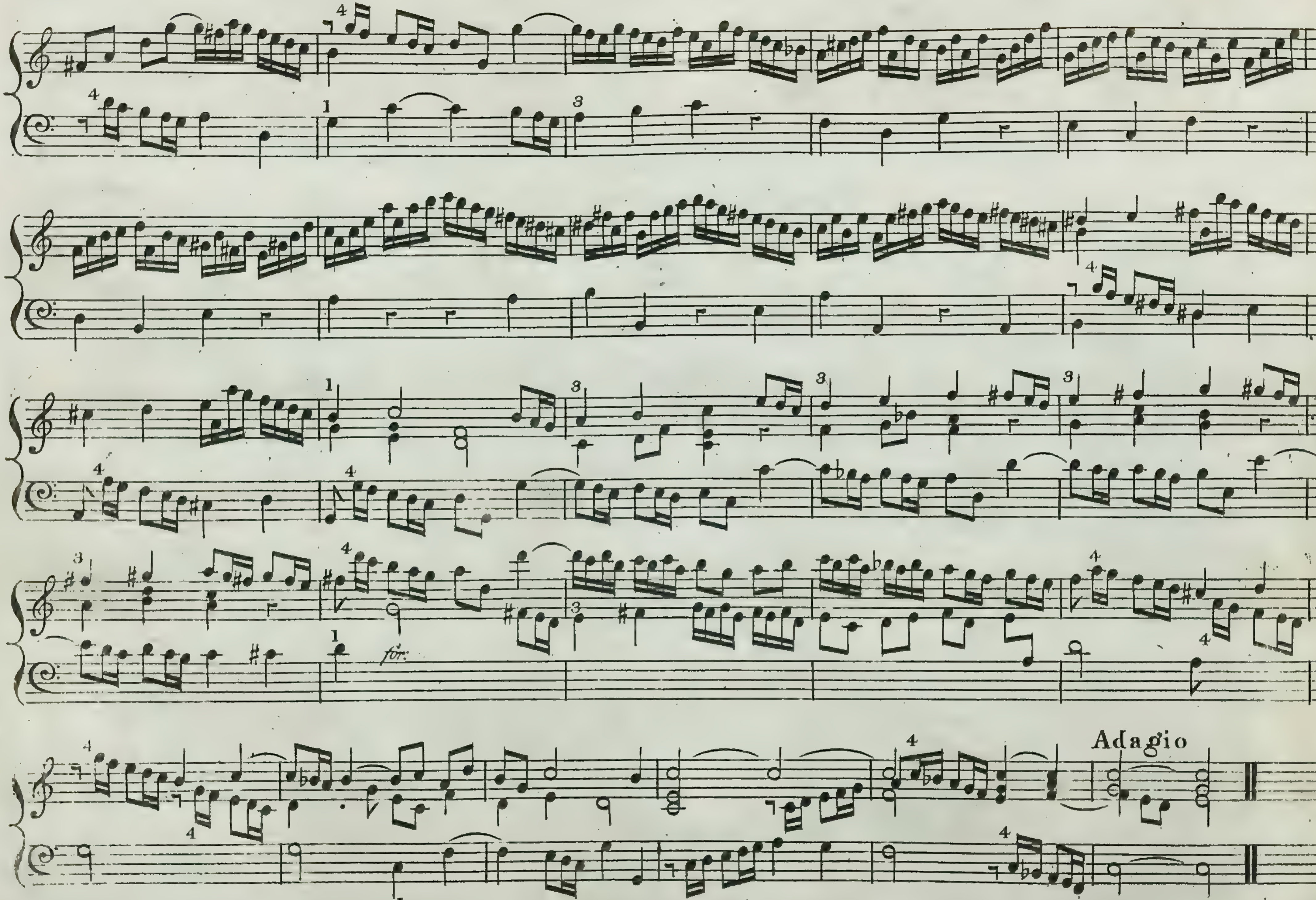



4 in 2

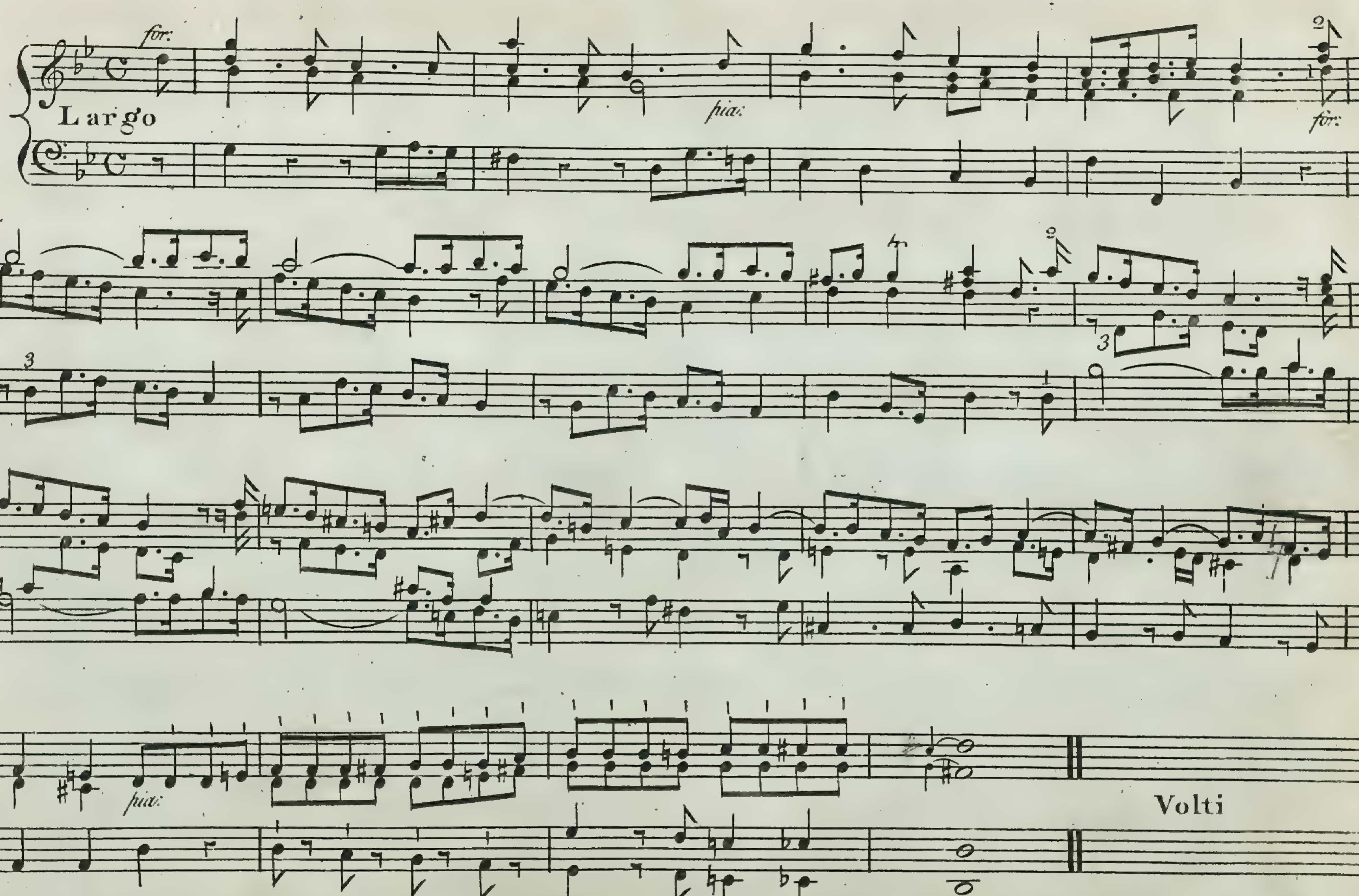

4 in 2

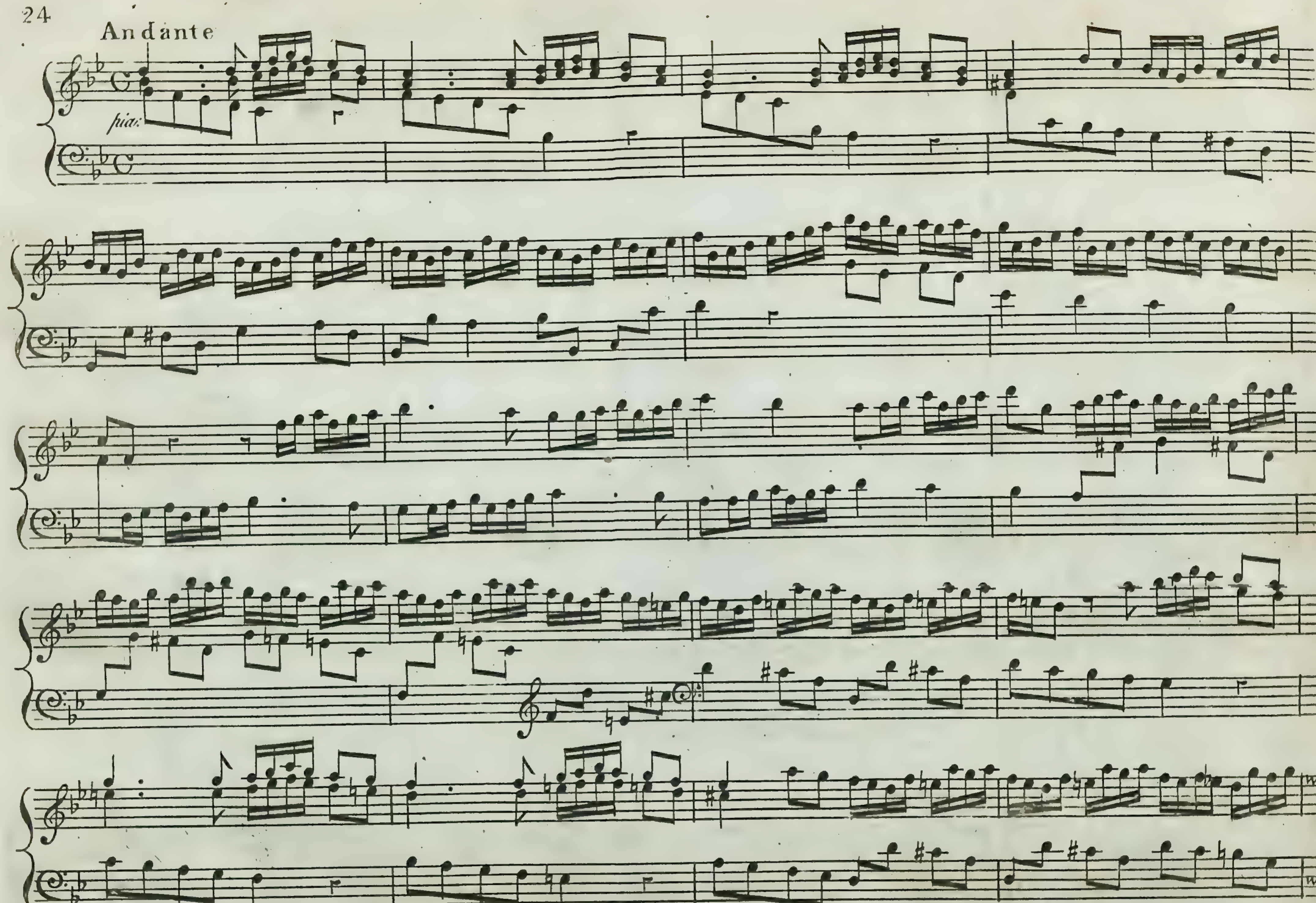

IV
Diapasons
Largo
Andante Allegro
for:

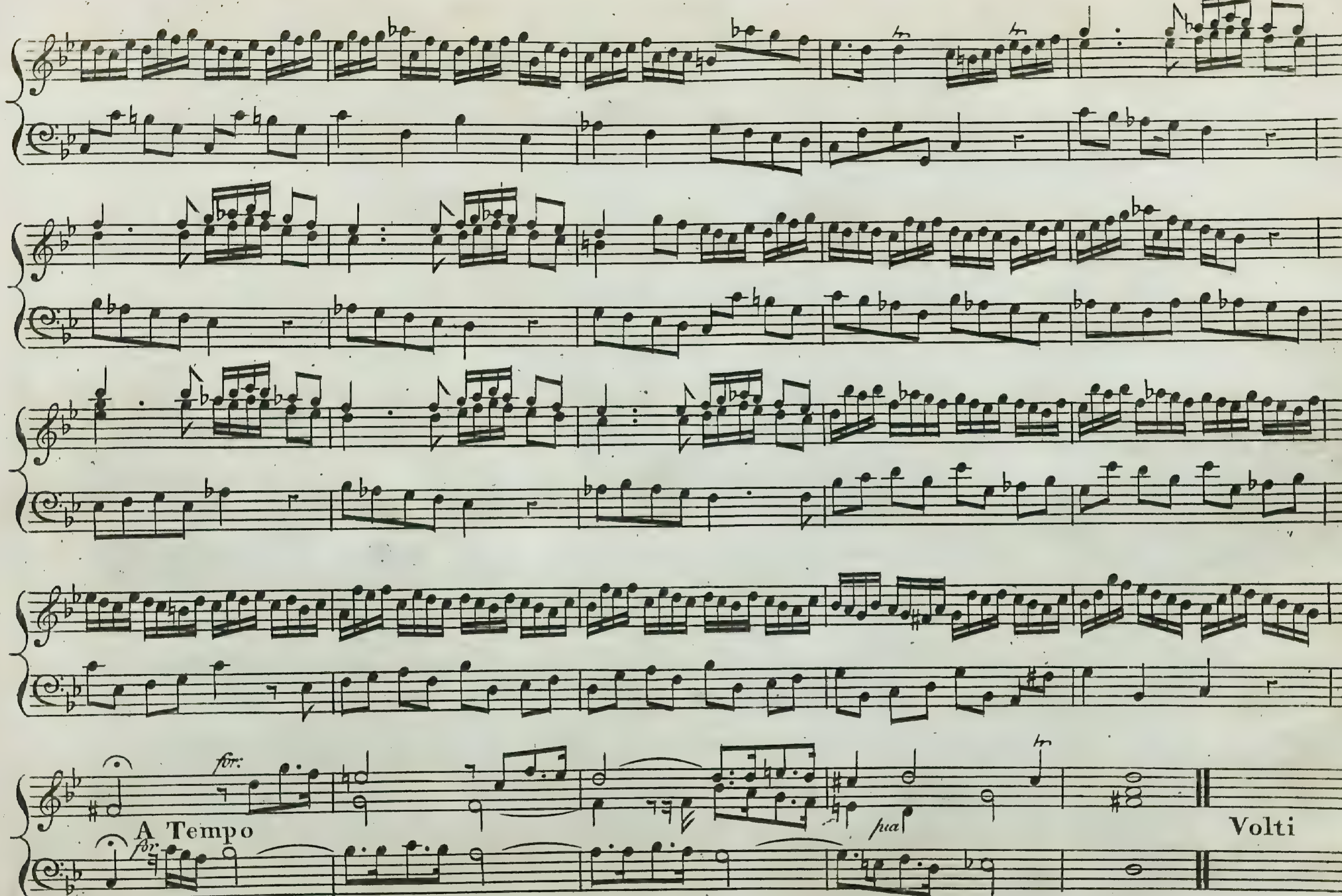

pia:

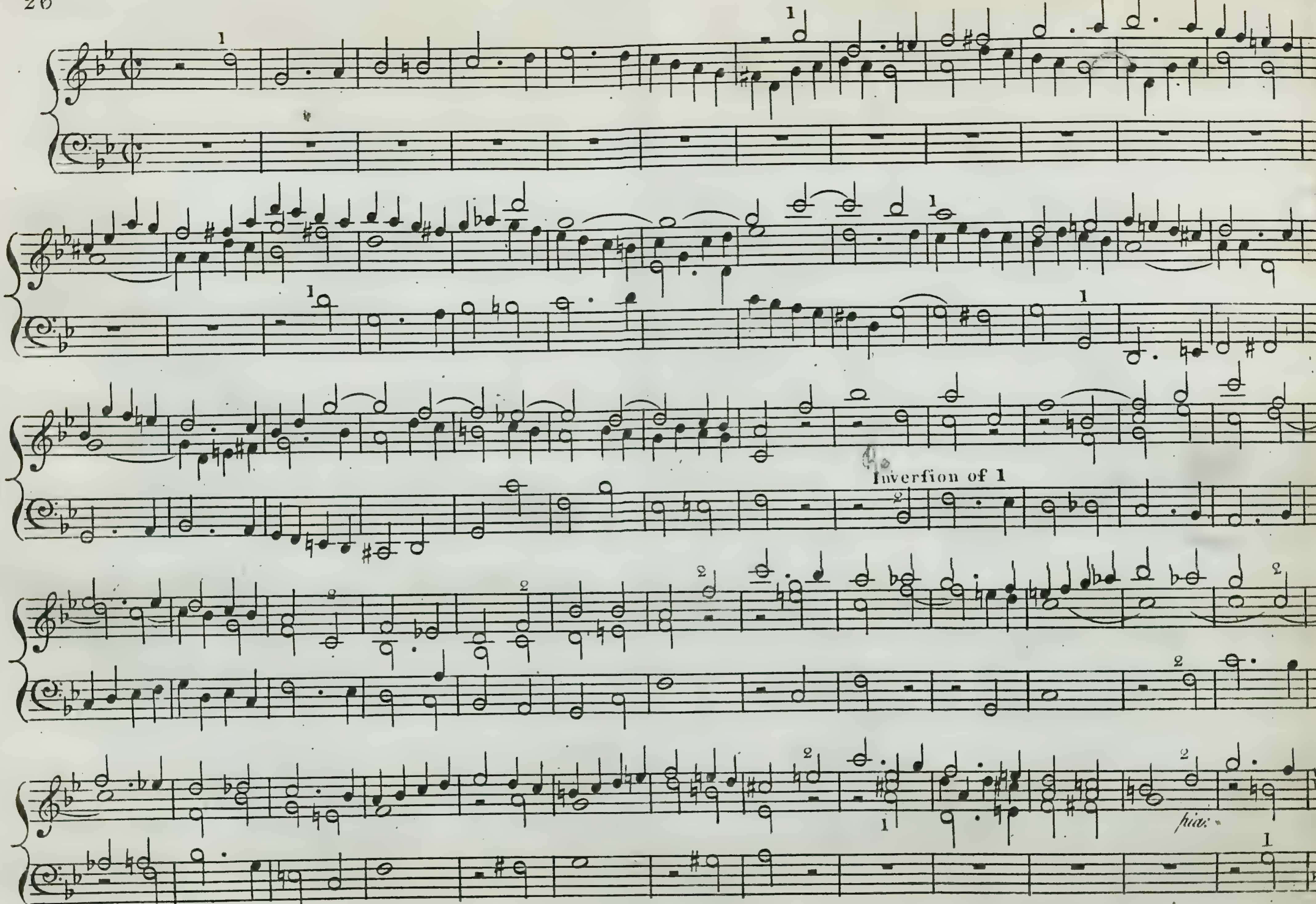

for:
Adagio

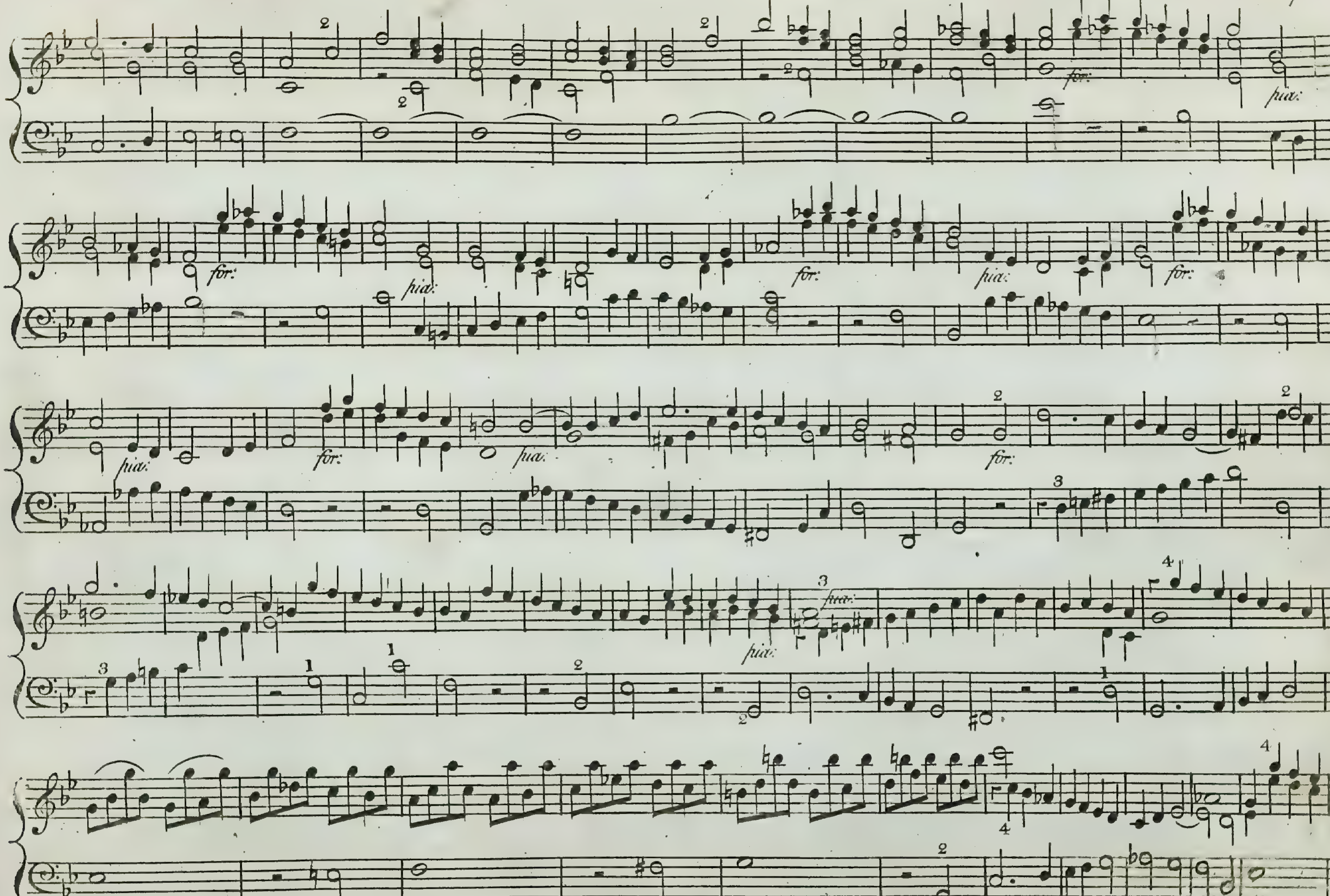
V



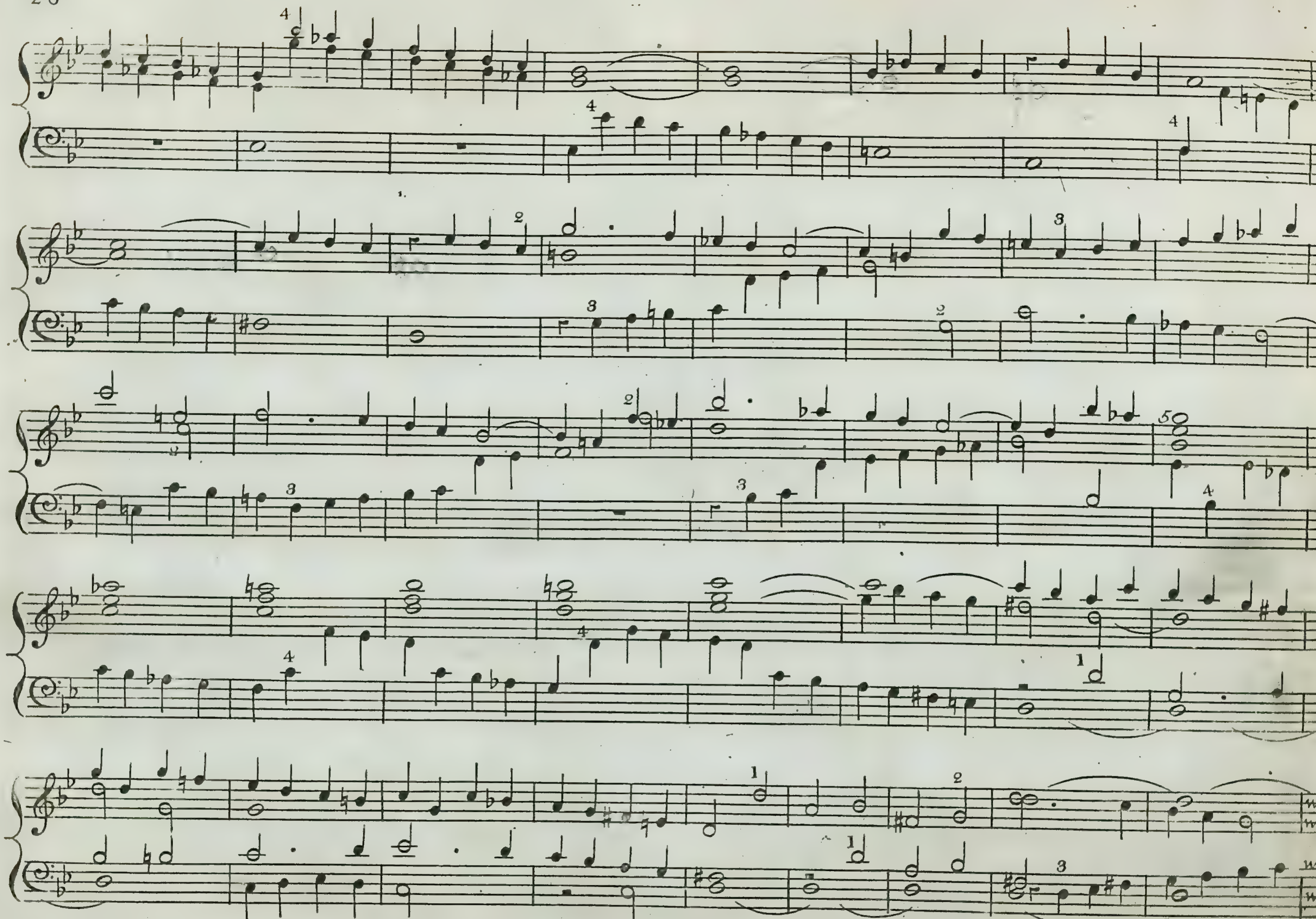

Andante
pia:

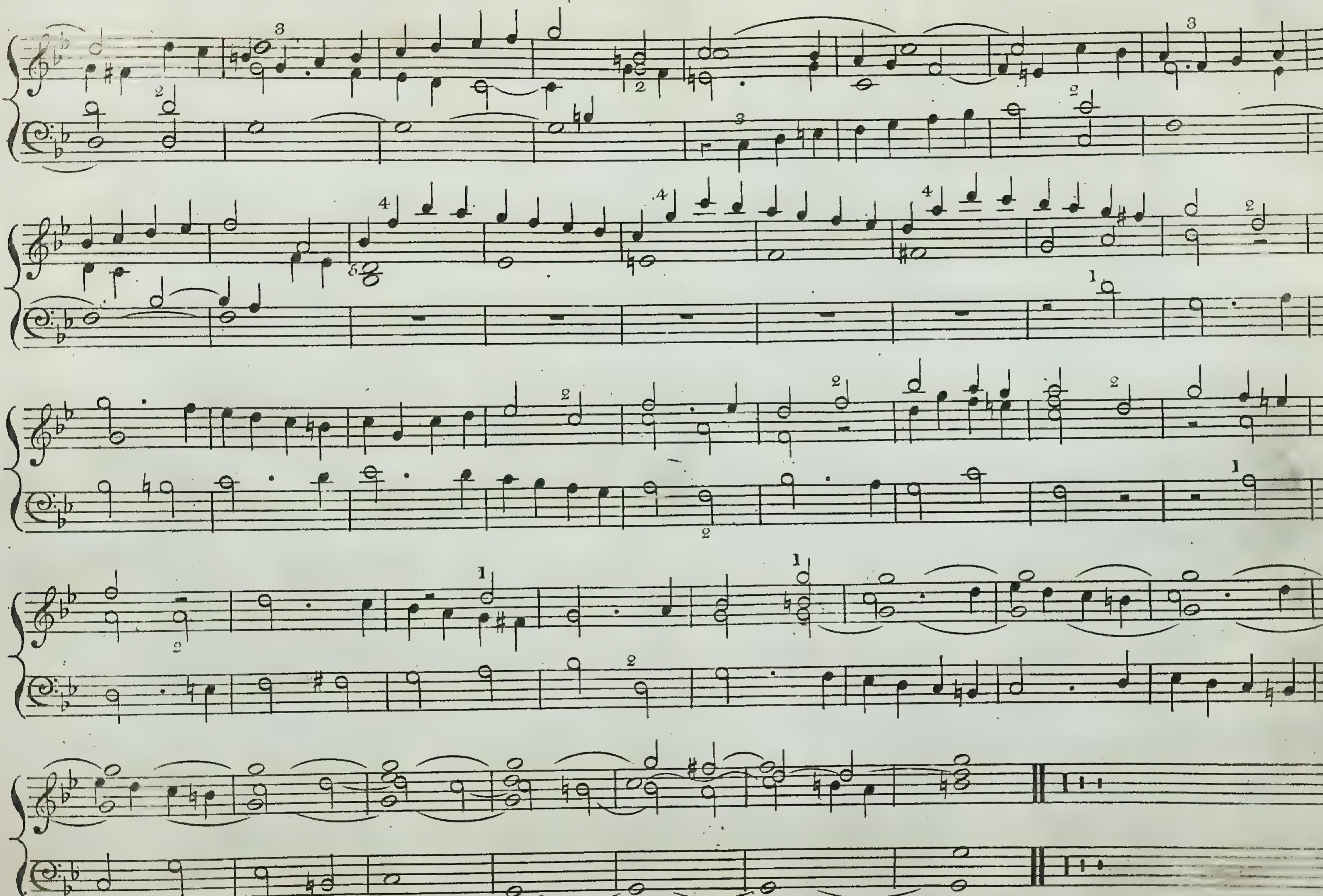

for.
A Tempo
for.
pia
Volti

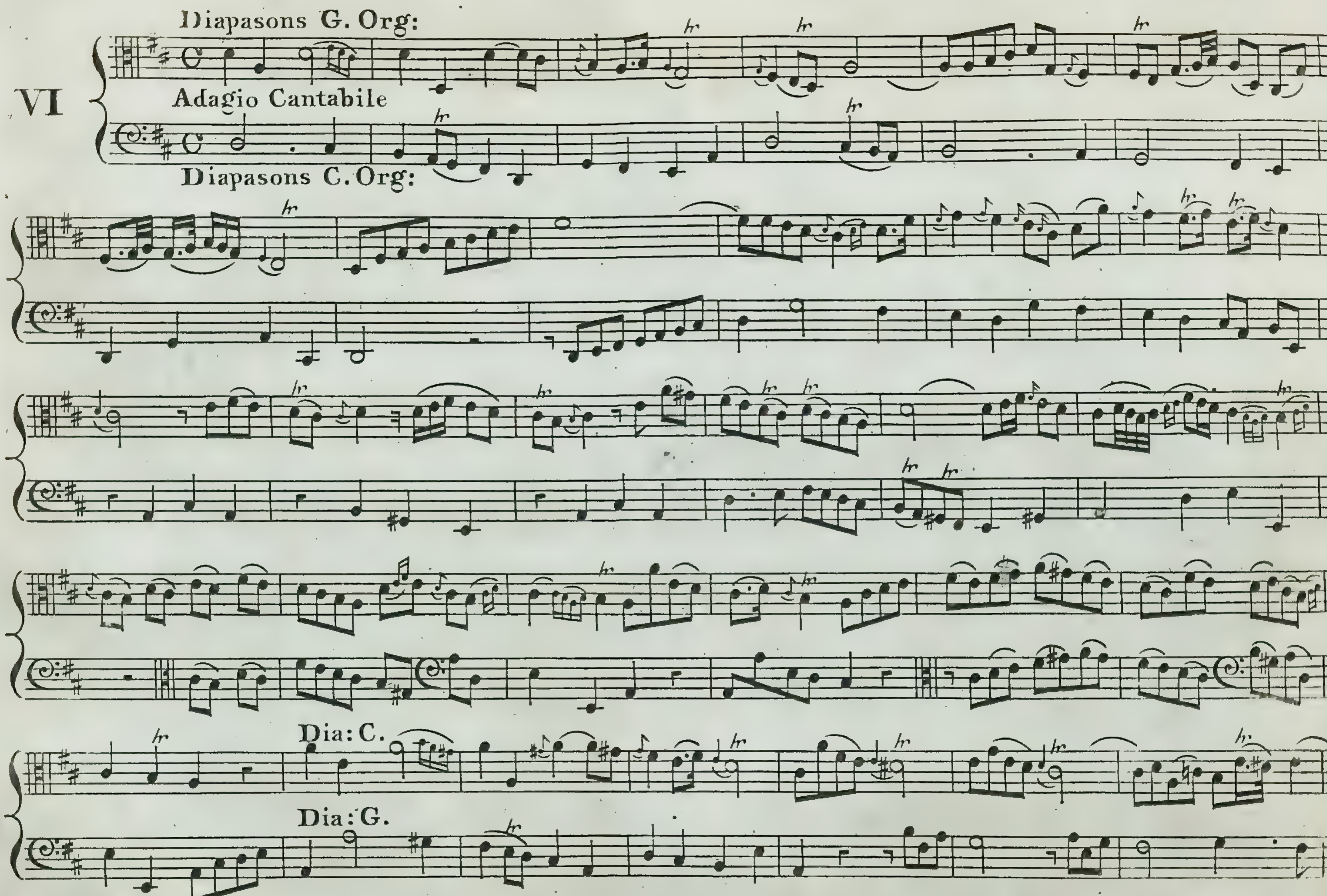

Inverfion of 1
pia:

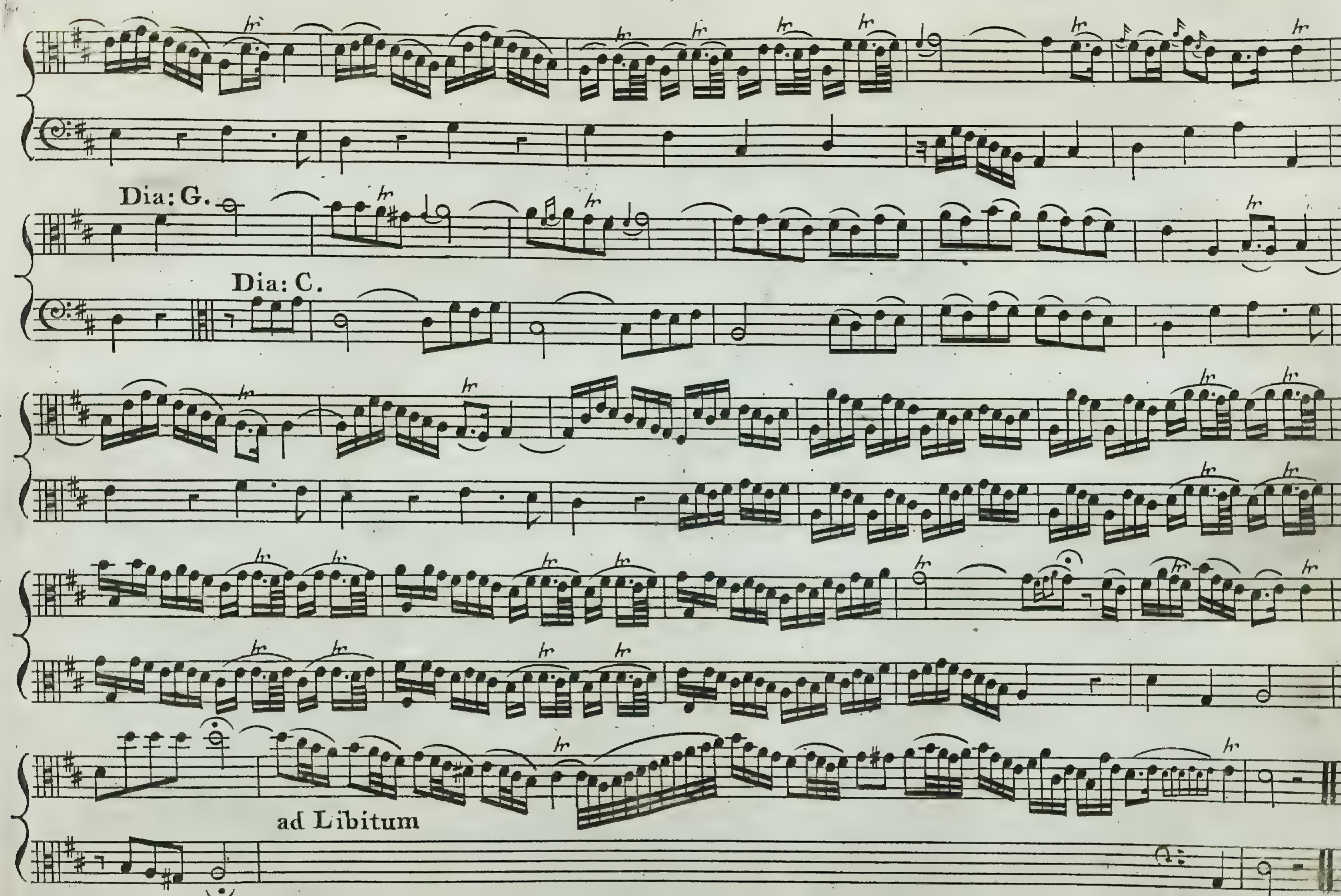


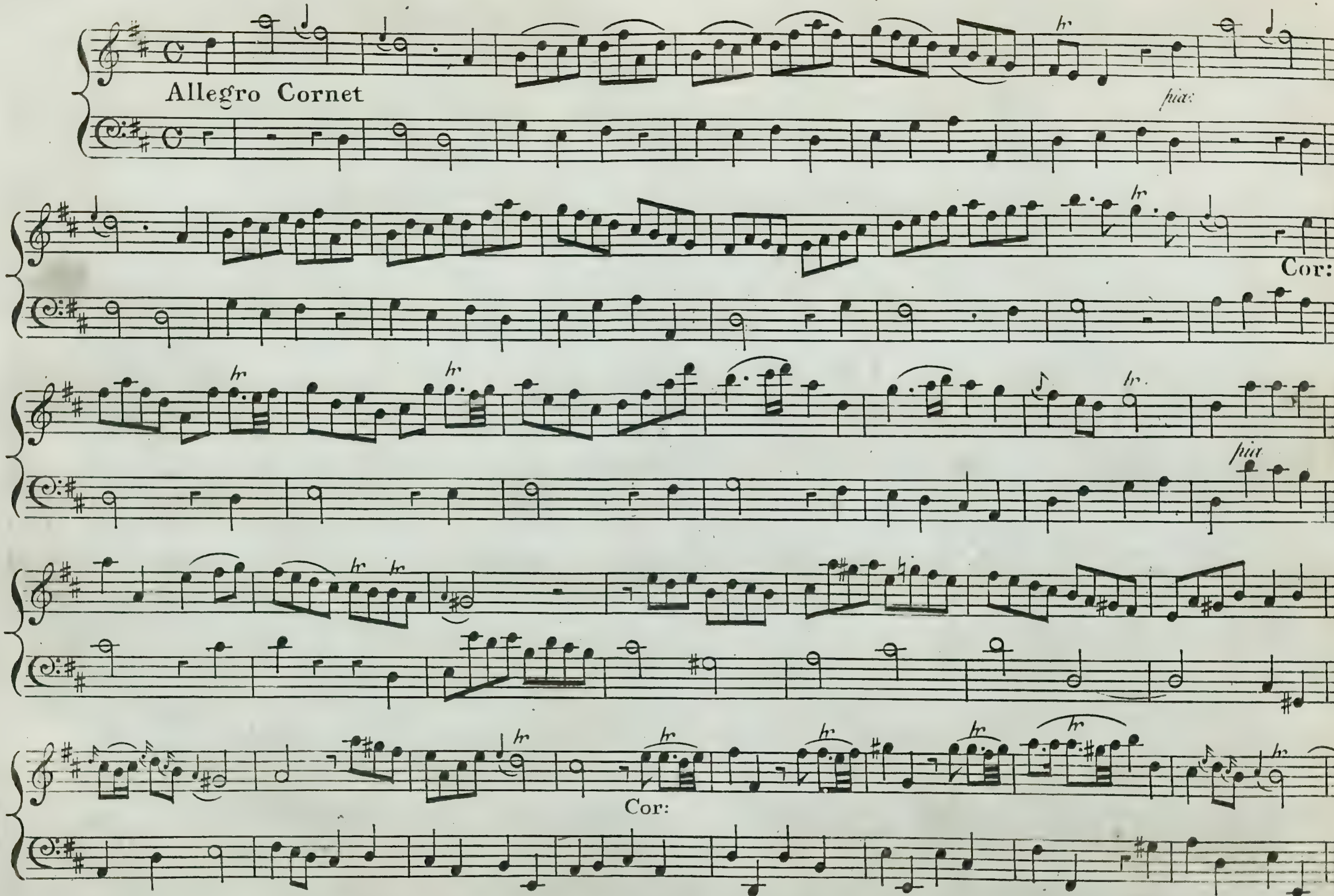
Volti

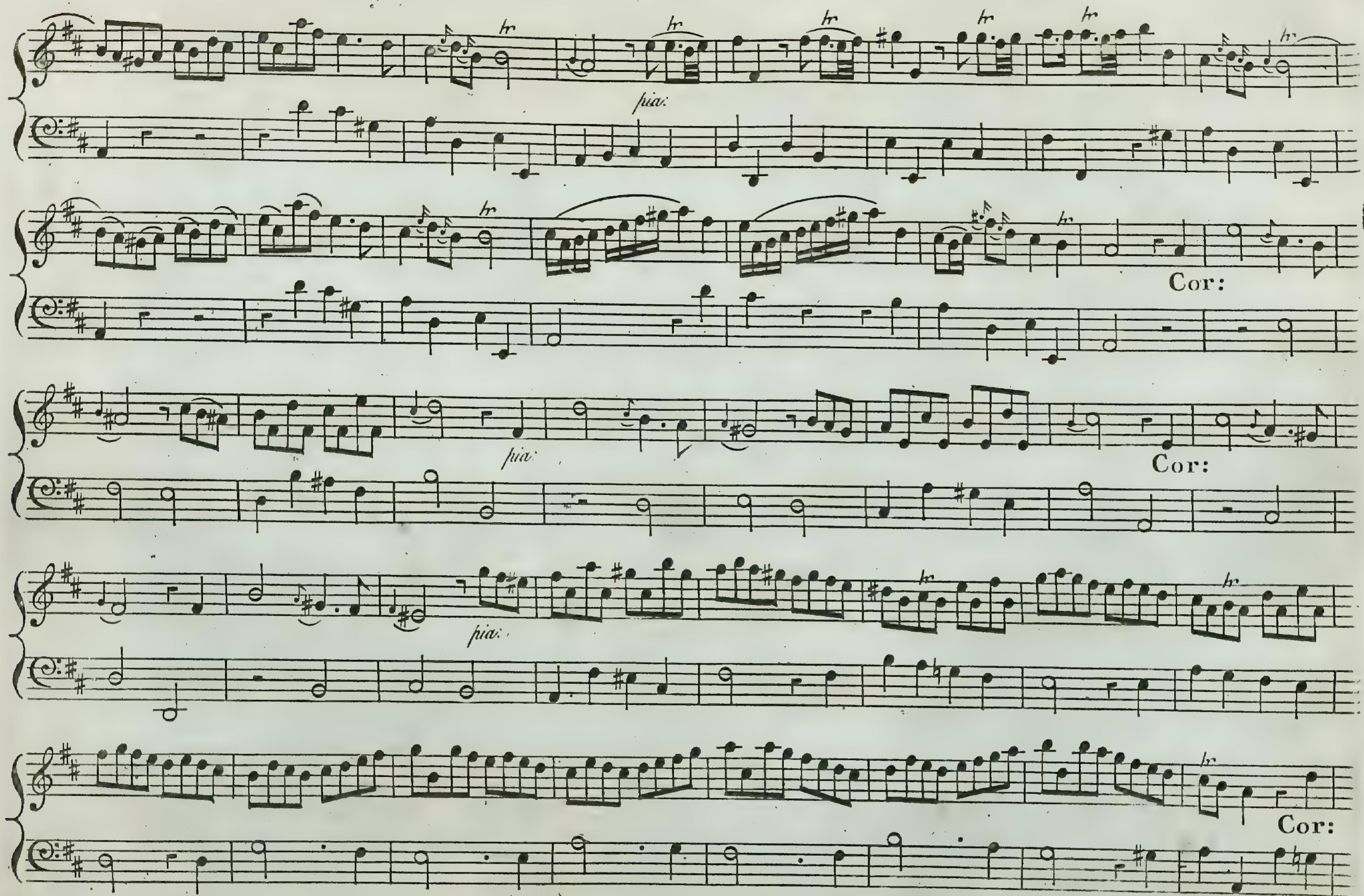


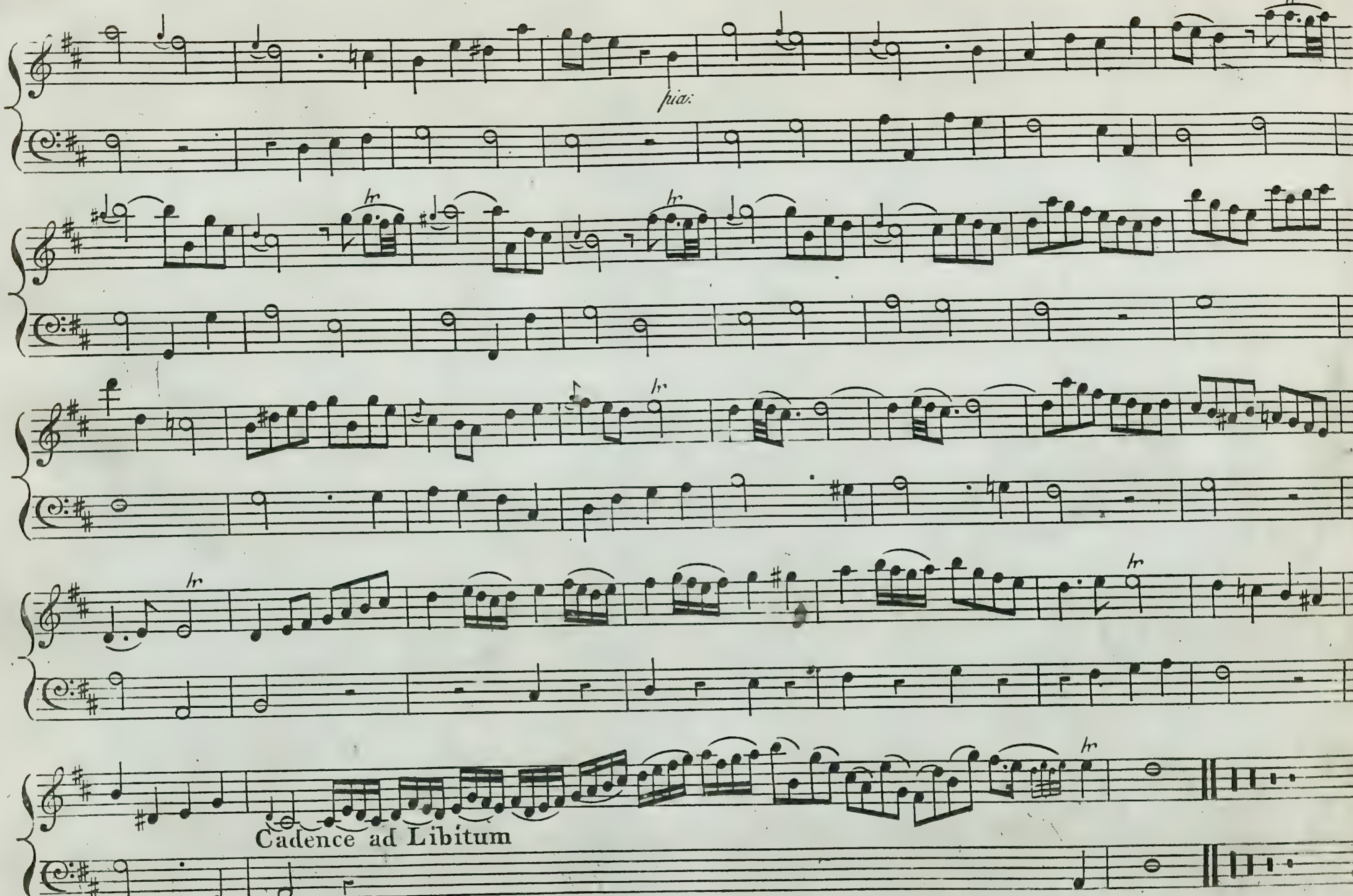



Diapasons G. Org:
VI
Adagio Cantabile
Diapasons C. Org:
Dia: C.
Dia: G.

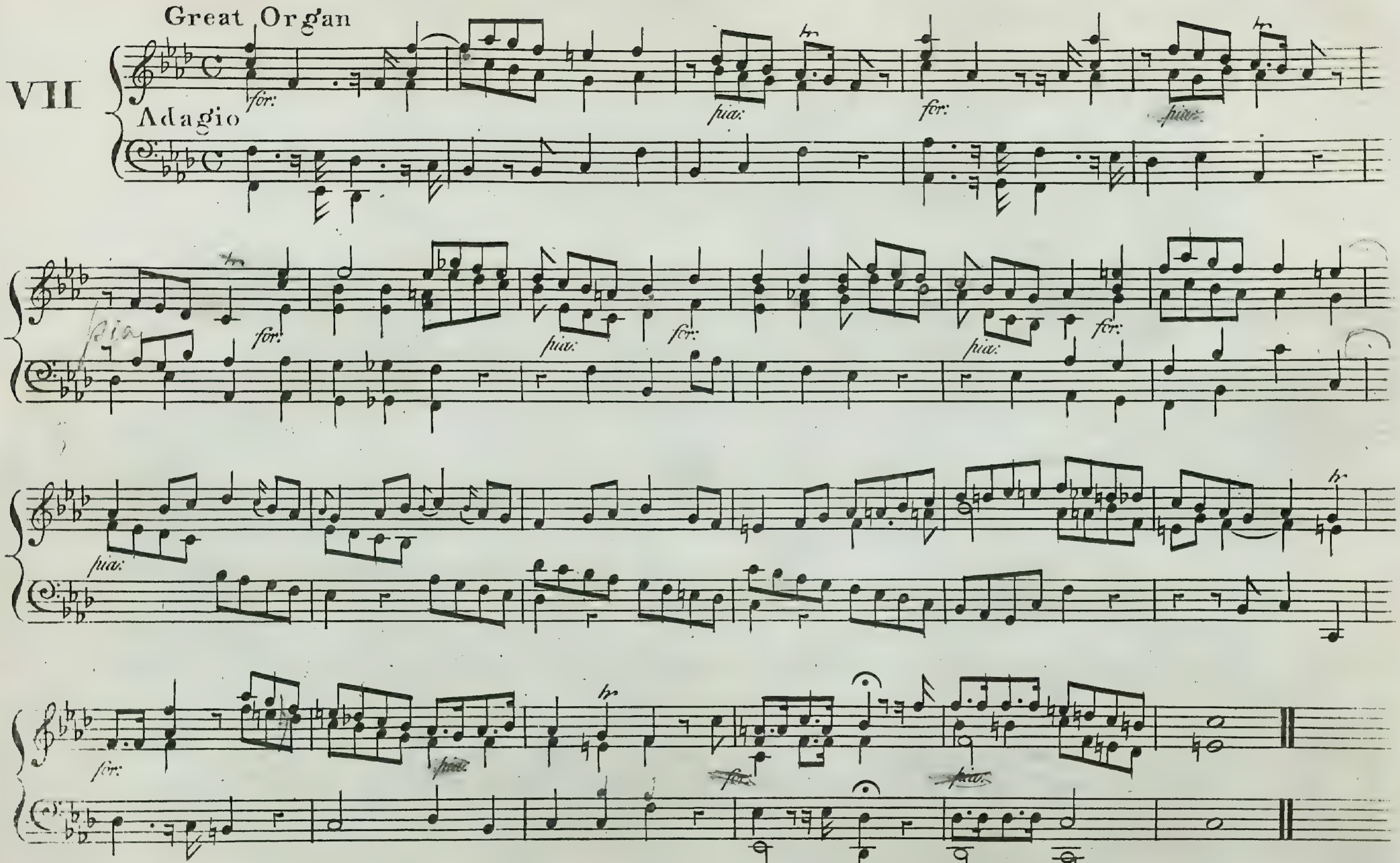

Dia: G.
Dia: C.
ad Libitum


Allegro Cornet
pia:
Cor:
pia
Cor:


pia:
Cor:
Cor:
pia:
pia:
Cor:

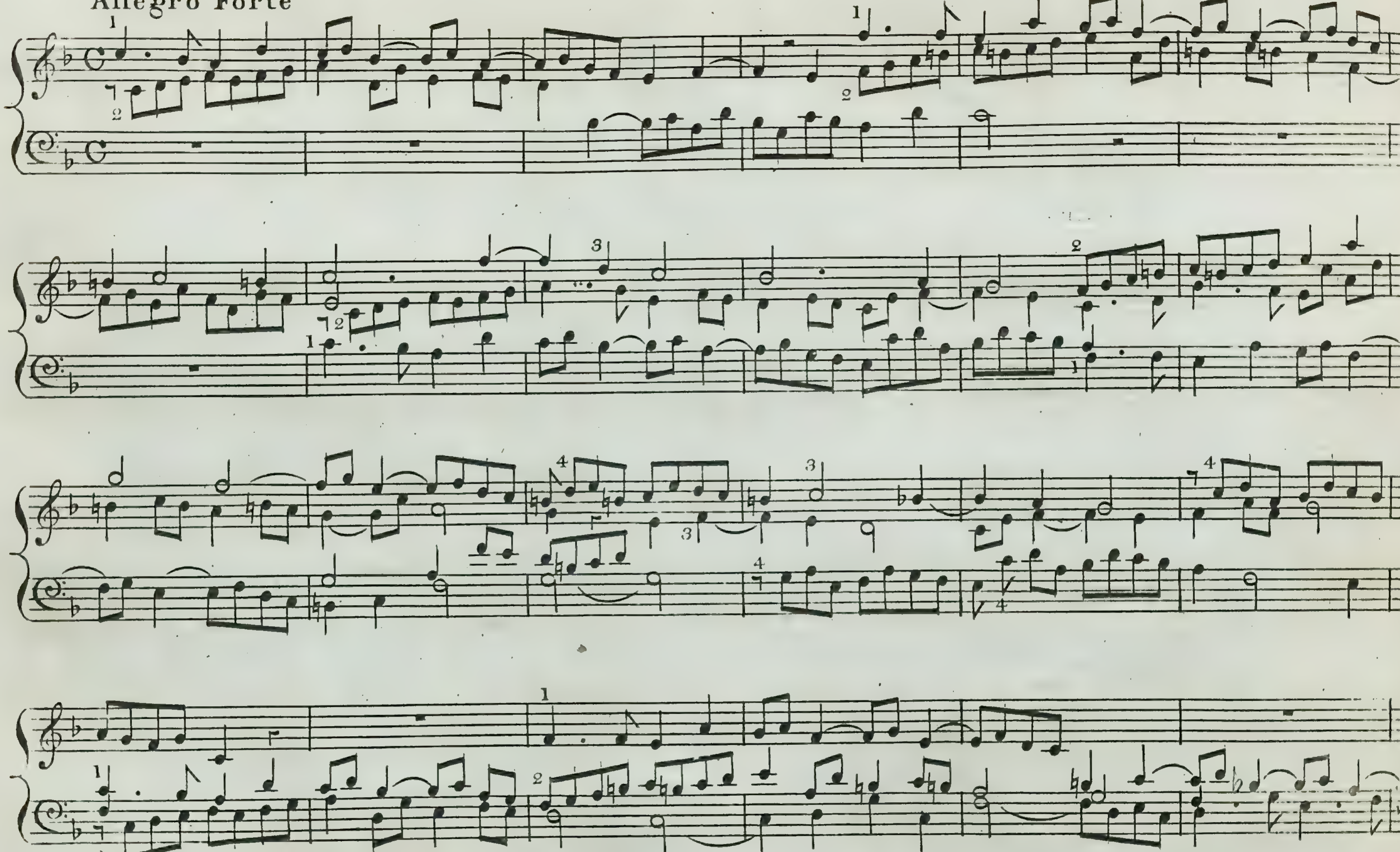


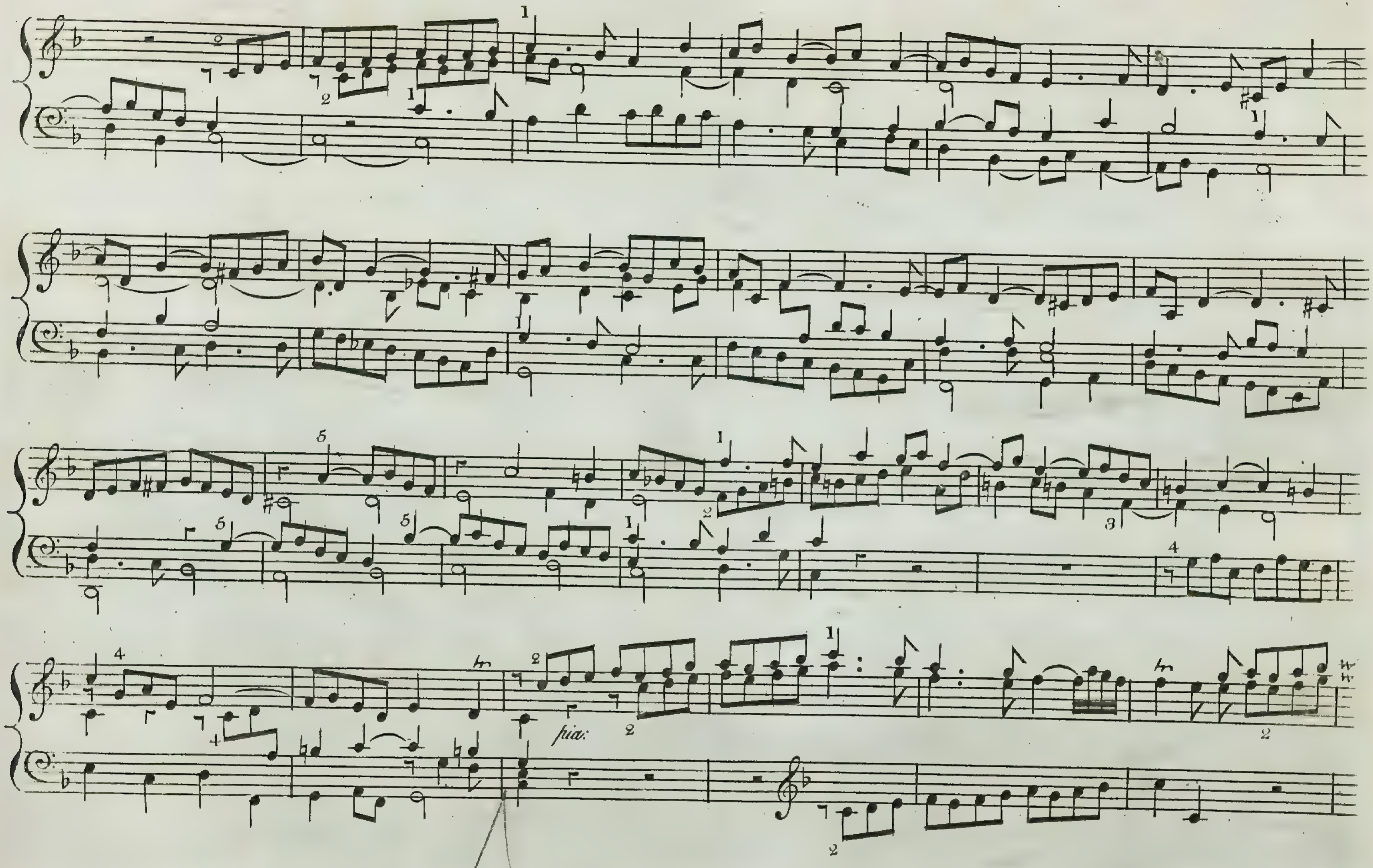
Finis

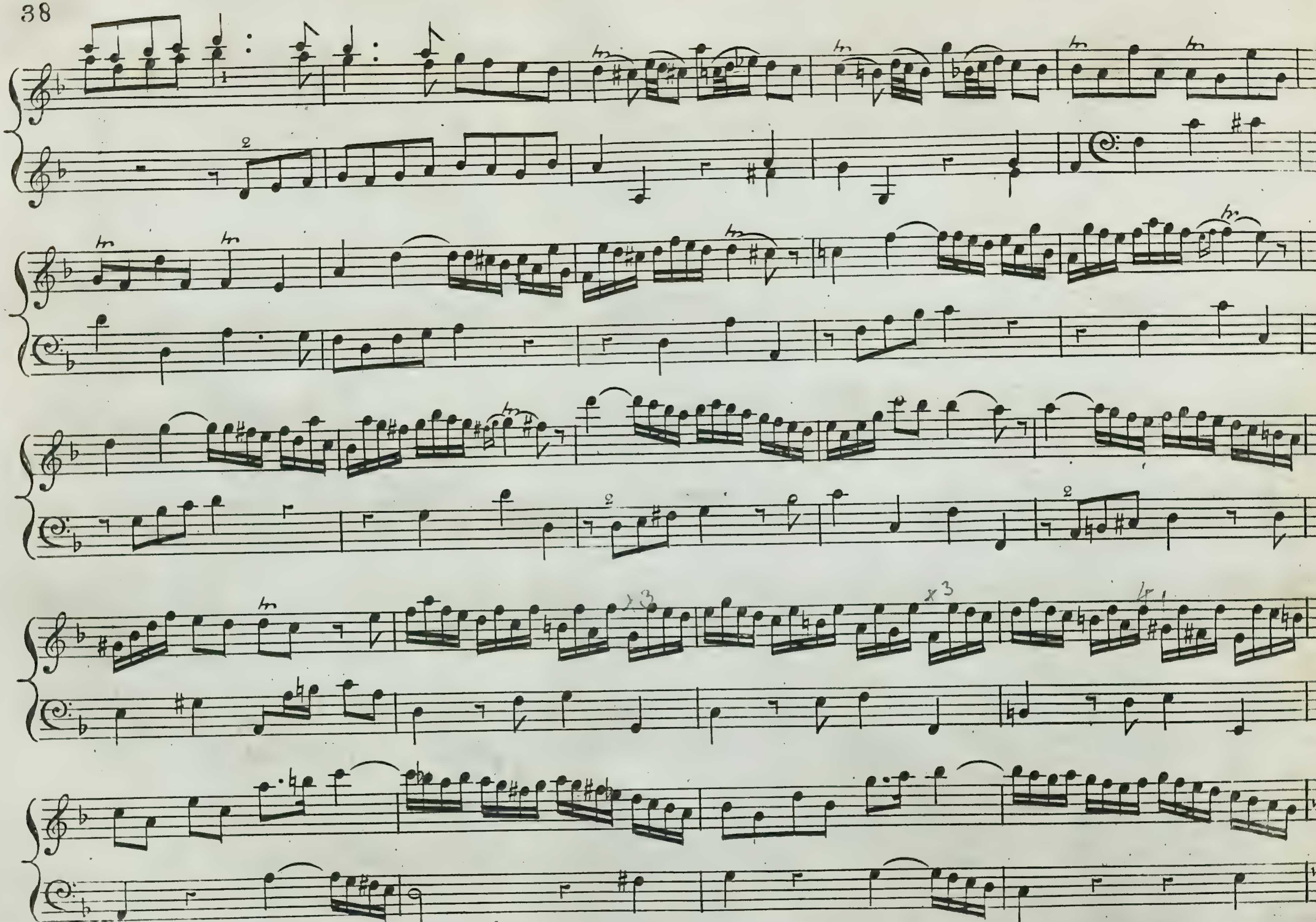


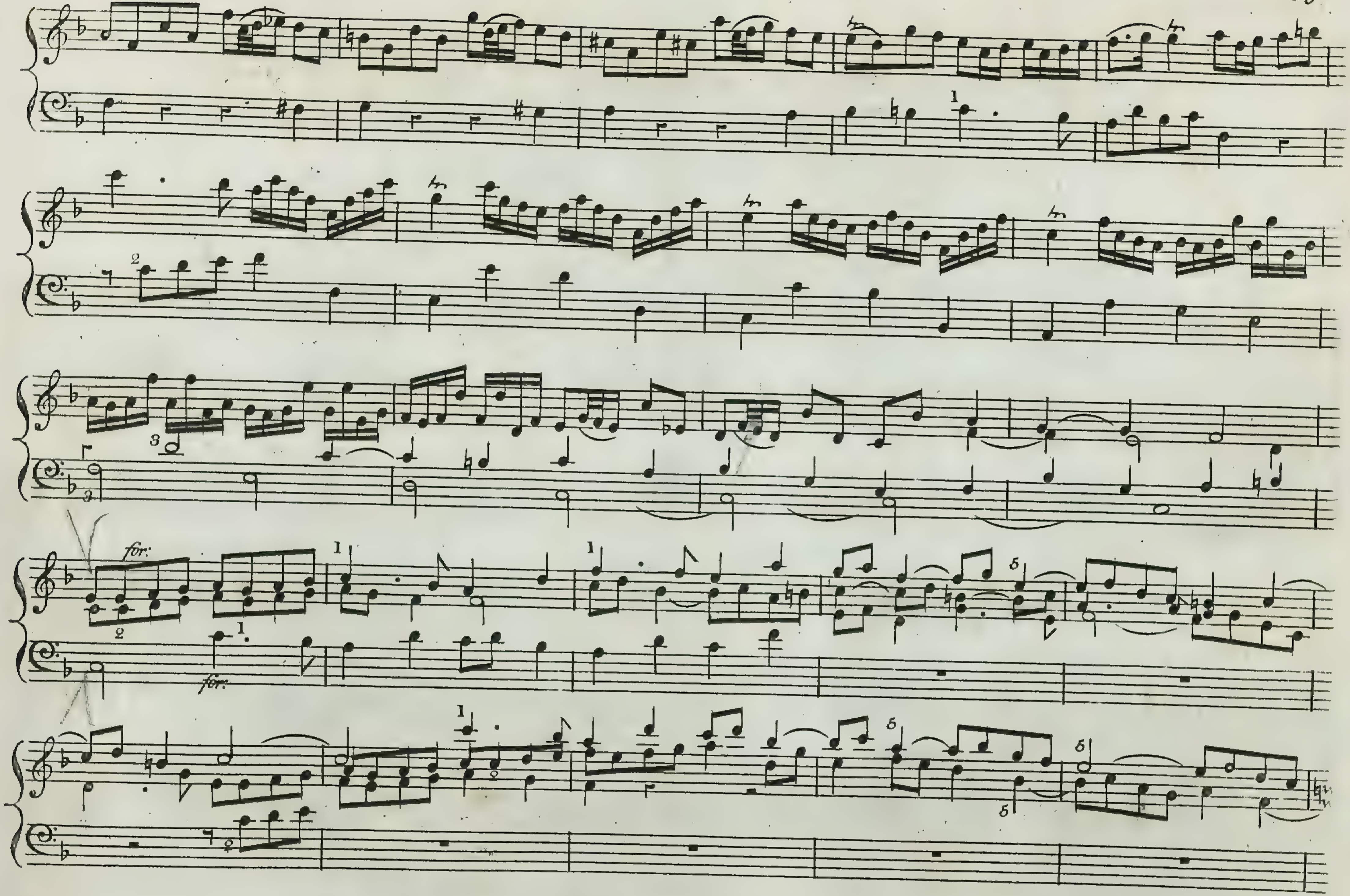
Engrav'd by T. Straight Nº 138 St Martins Lane near the Strand.

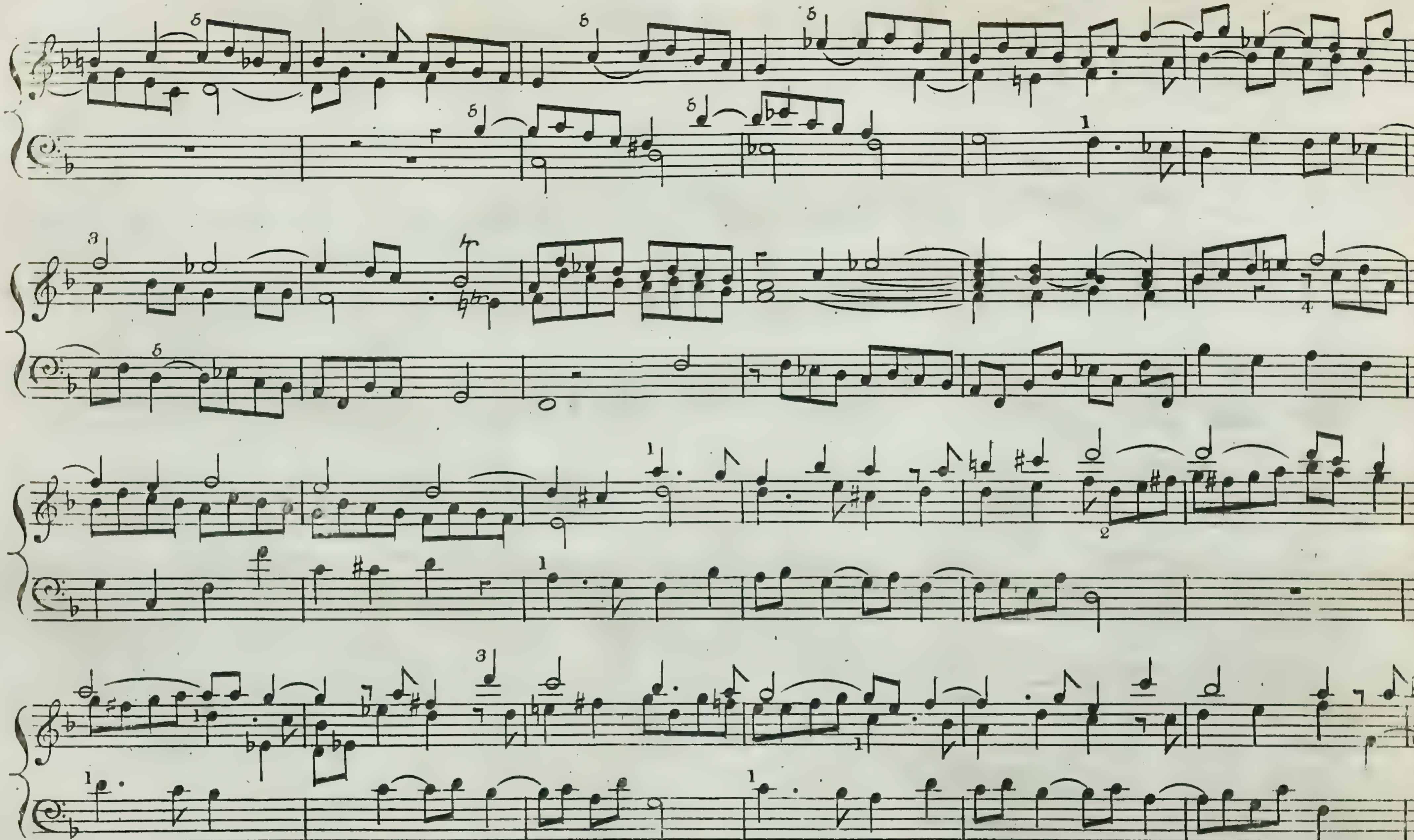
Allegro Forte

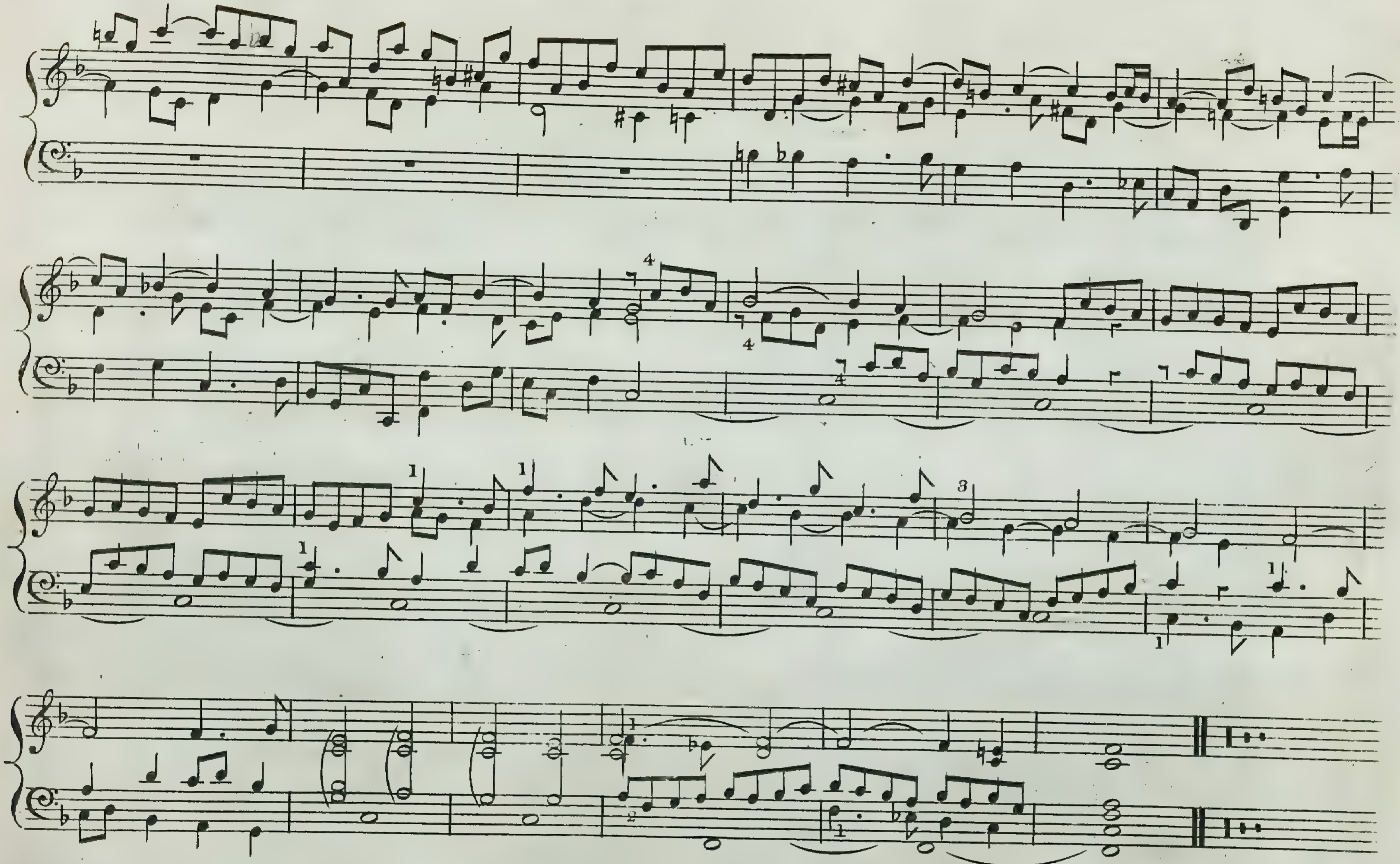


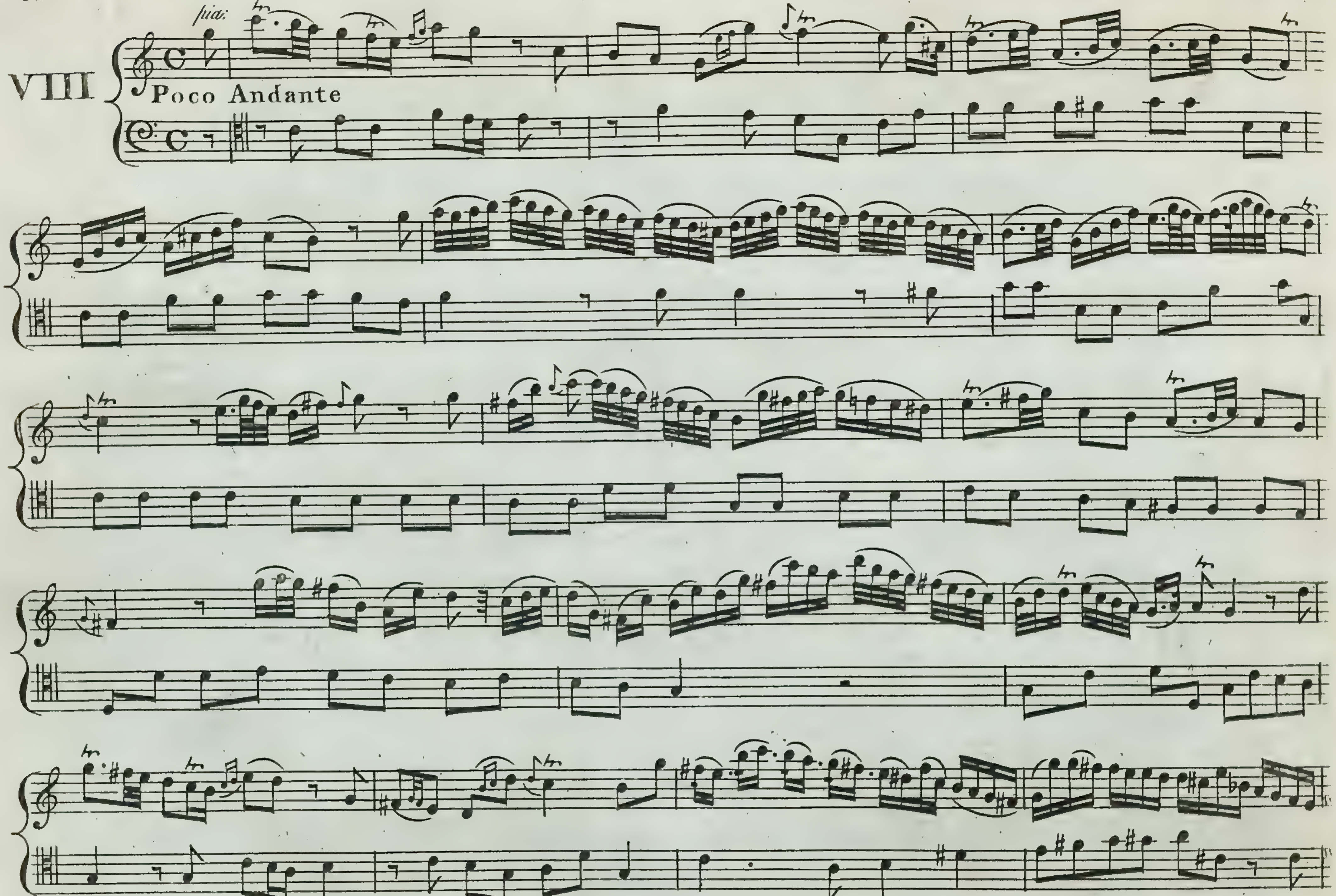

pia:

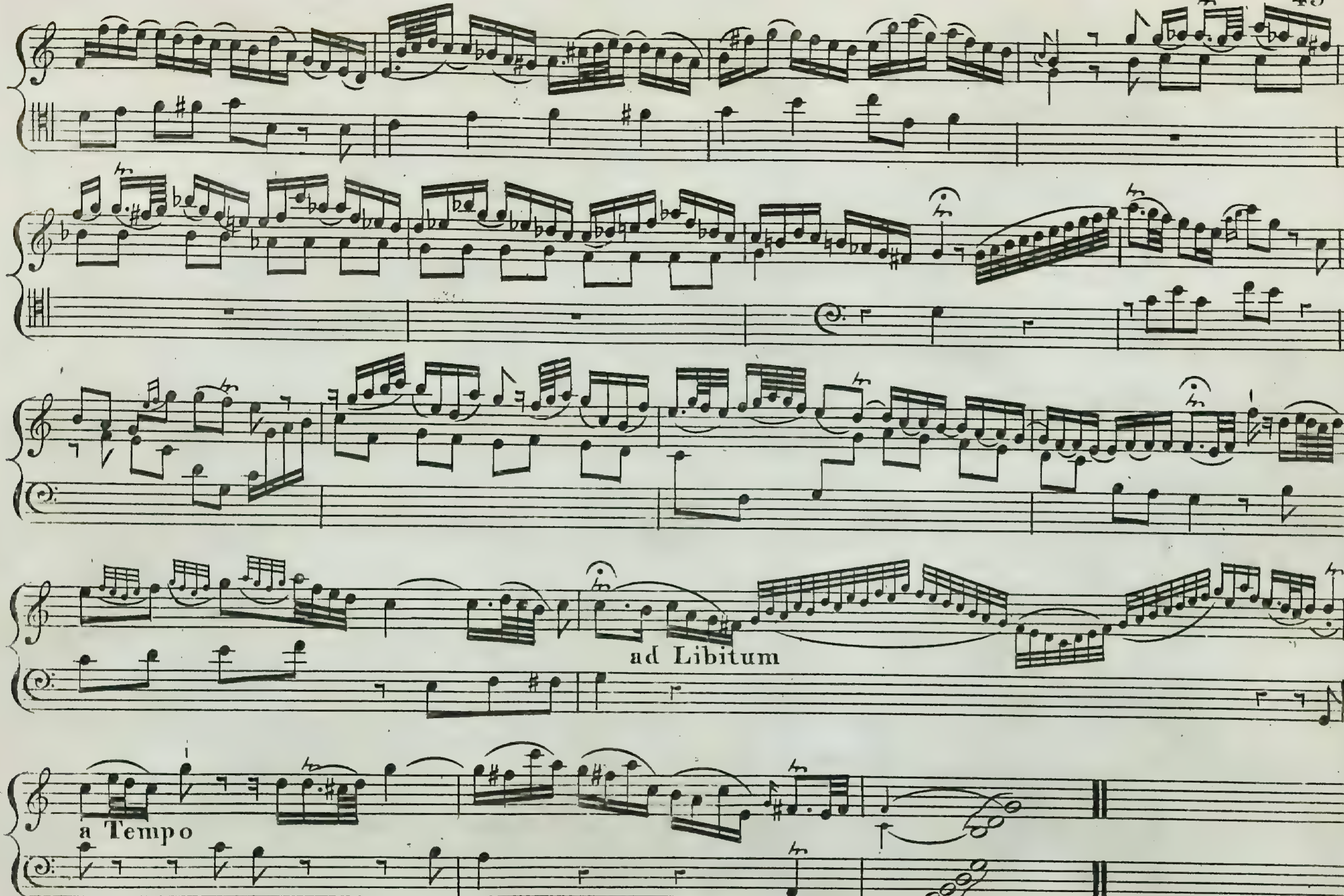


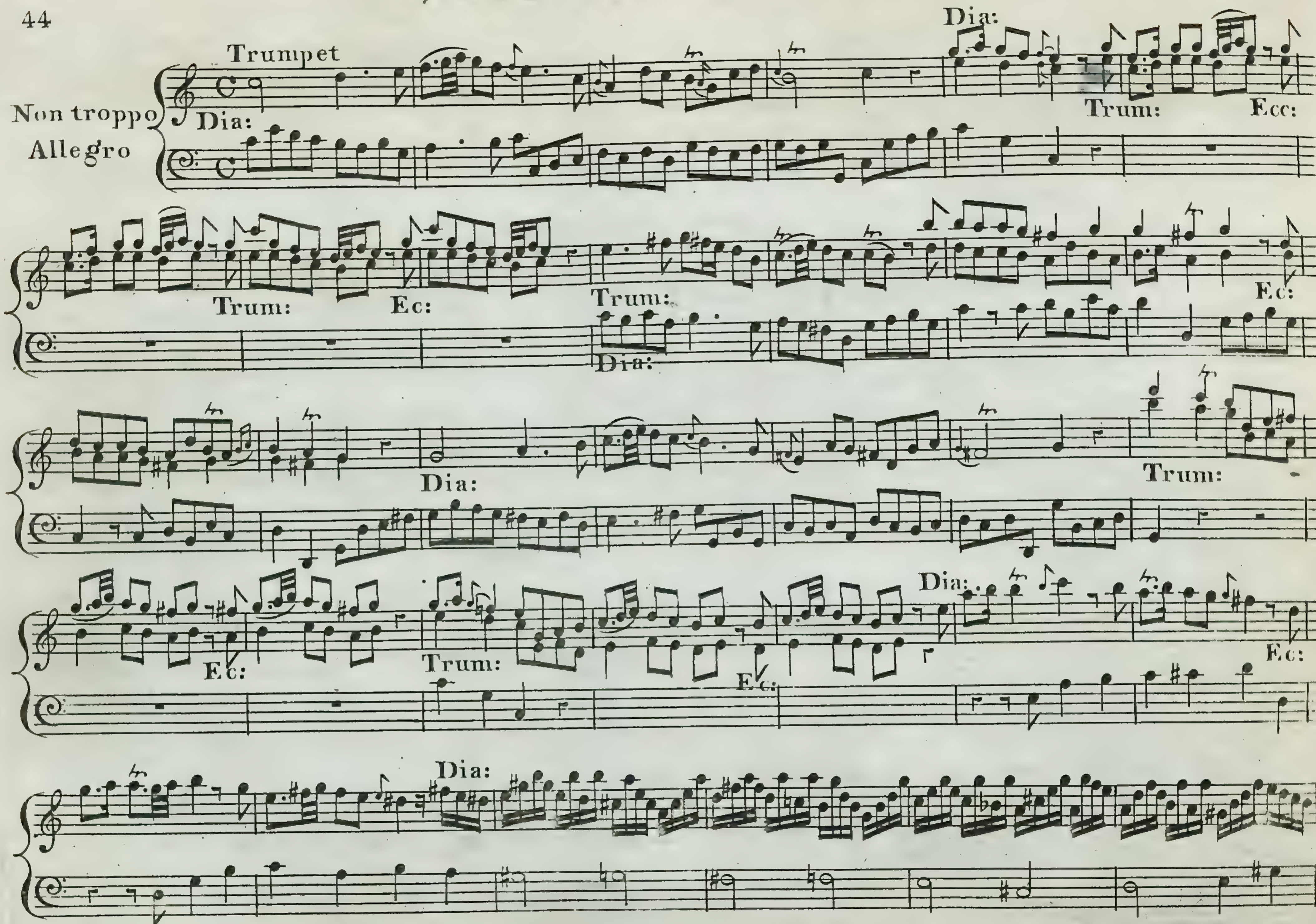

for:
for:

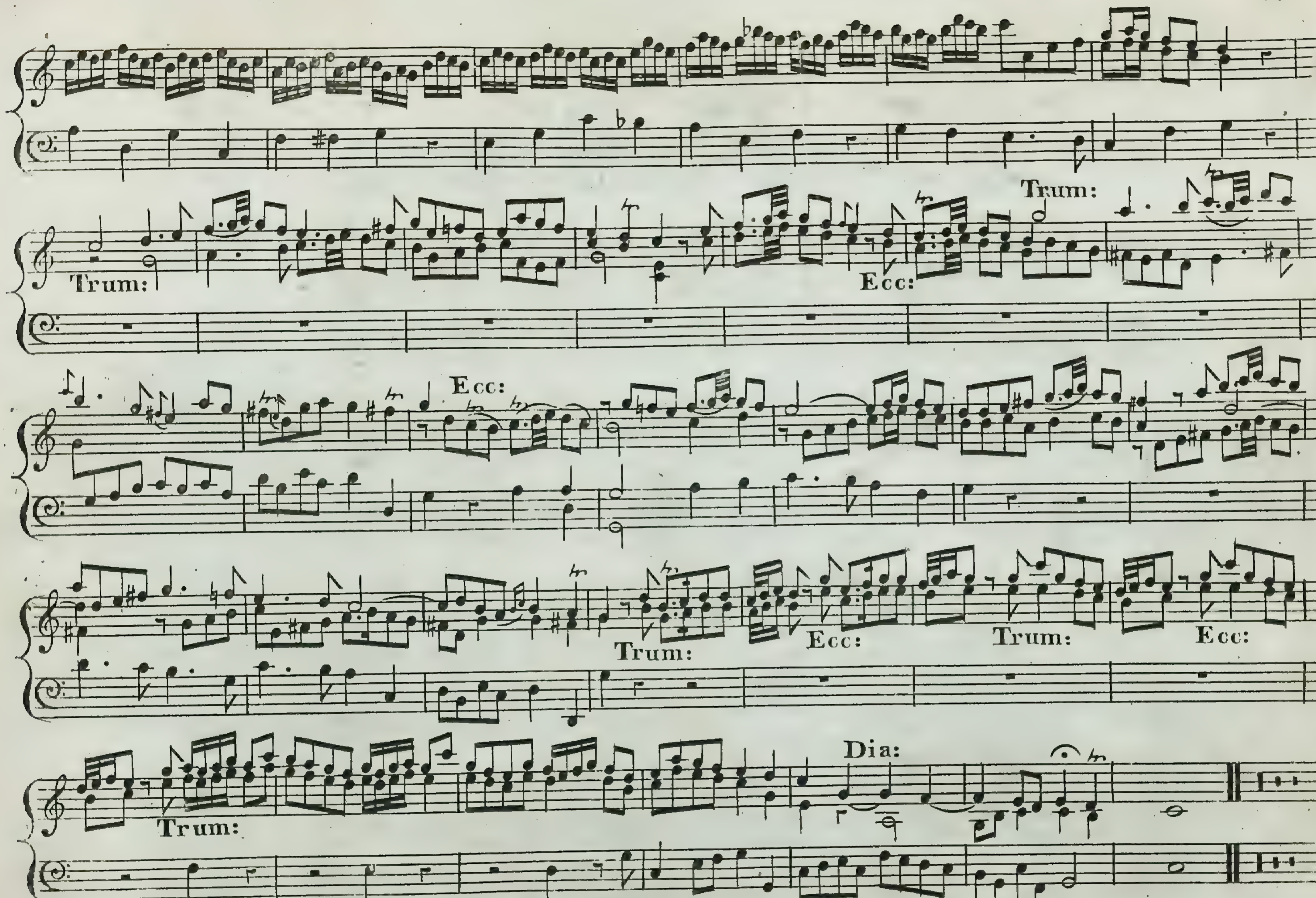




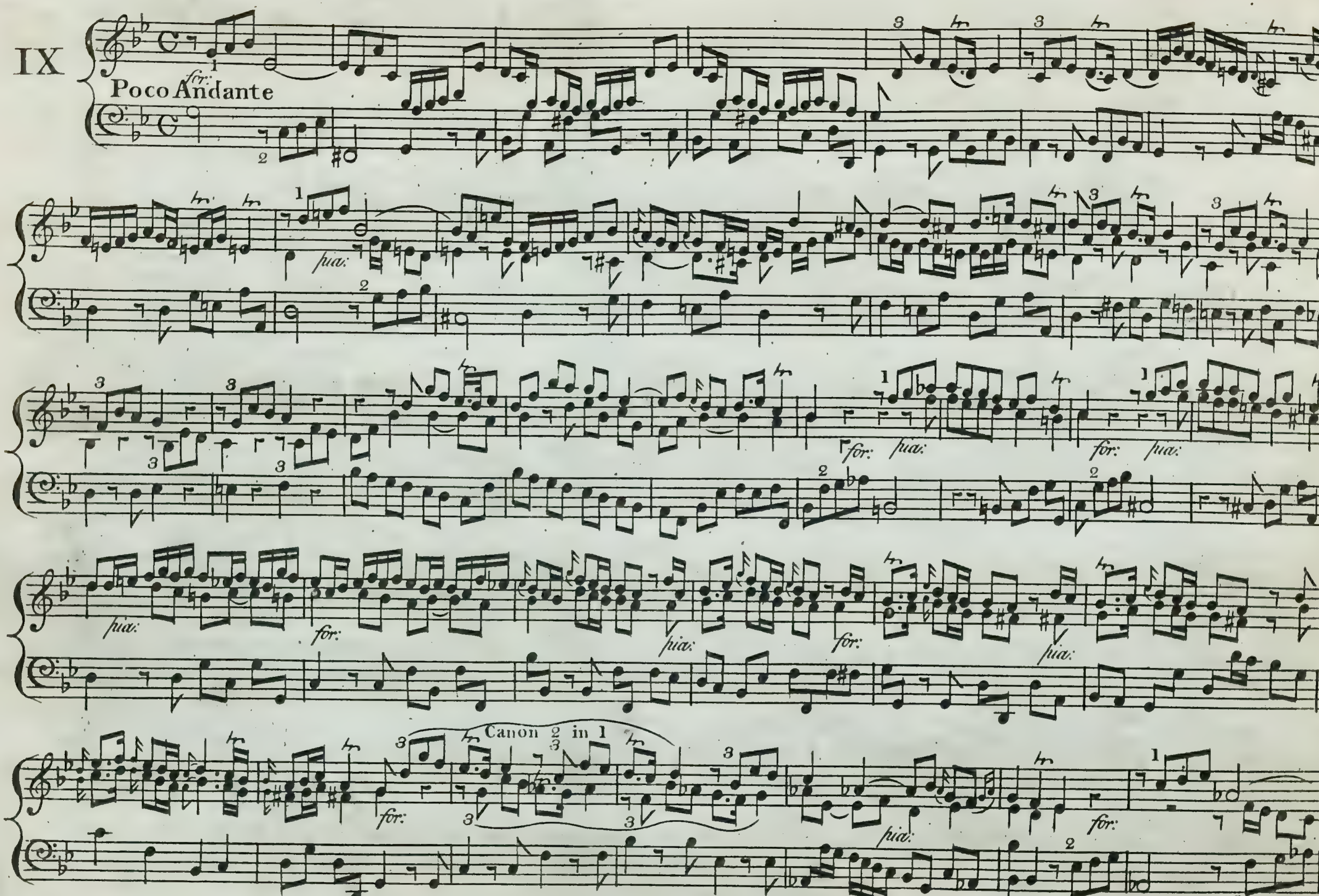

VIII
pia:
Poco Andante

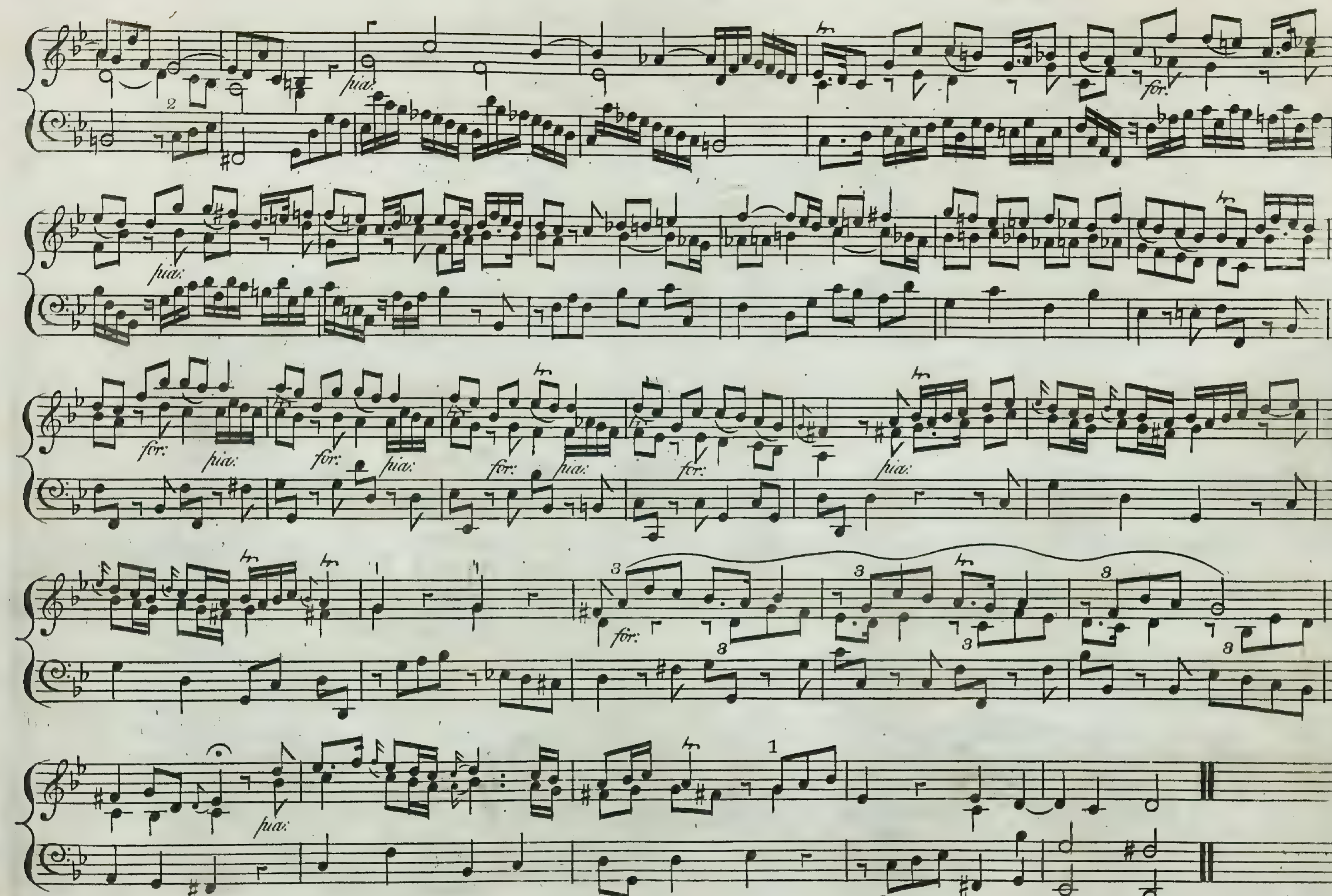

ad Libitum
a Tempo

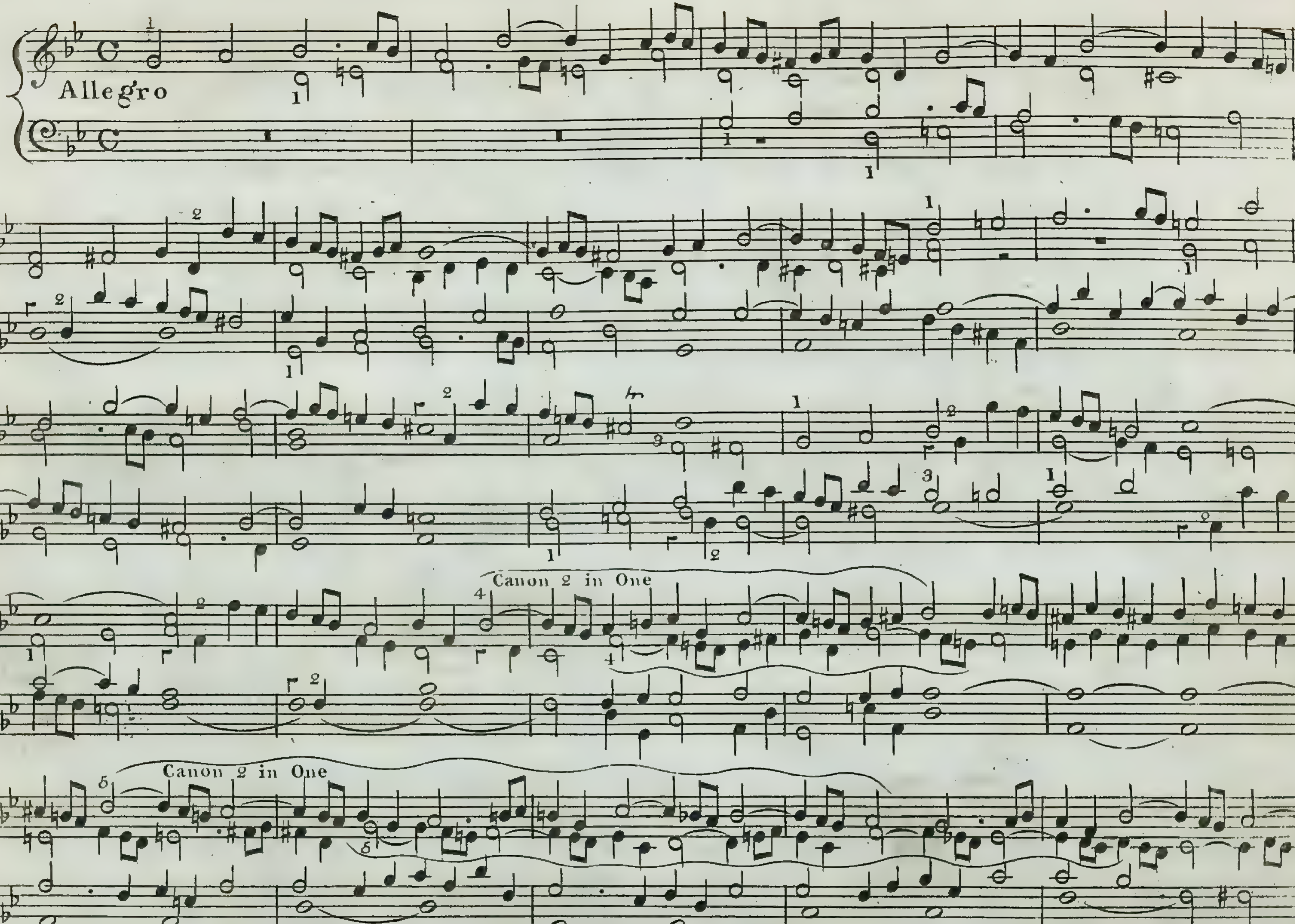

Trumpet
Non troppo Allegro
Dia:
Trum:
Ecc:
Ec:
Dia:
Trum:
Ec:
Trum:
Dia:
Dia:
Trum:
Ec:
Trum:
Ec:
Dia:
Ec:
Dia:

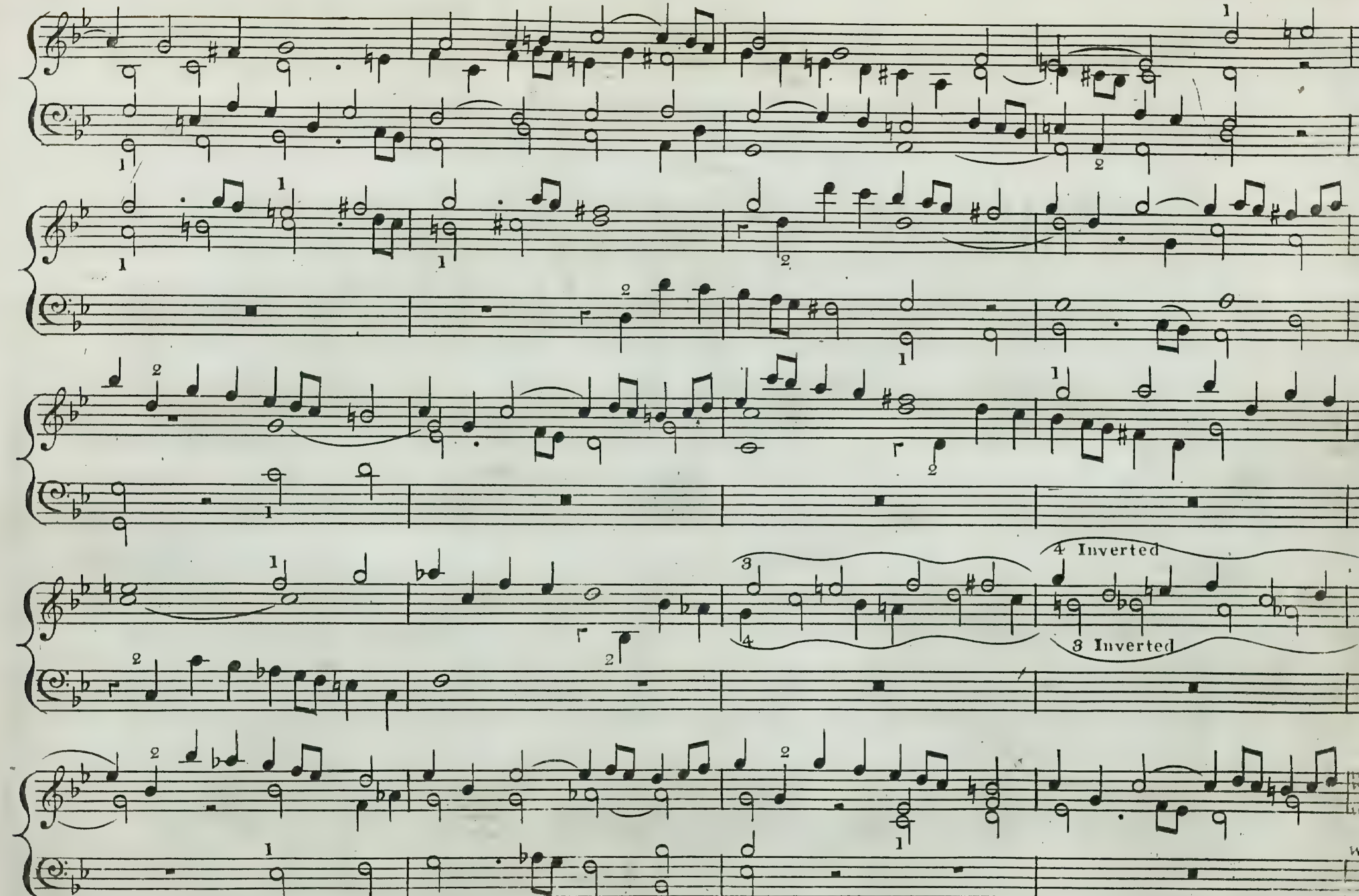

Trum:
Trum:
Ecc:
Ecc:
Trum:
Ecc:
Trum:
Ecc:
Trum:
Dia:

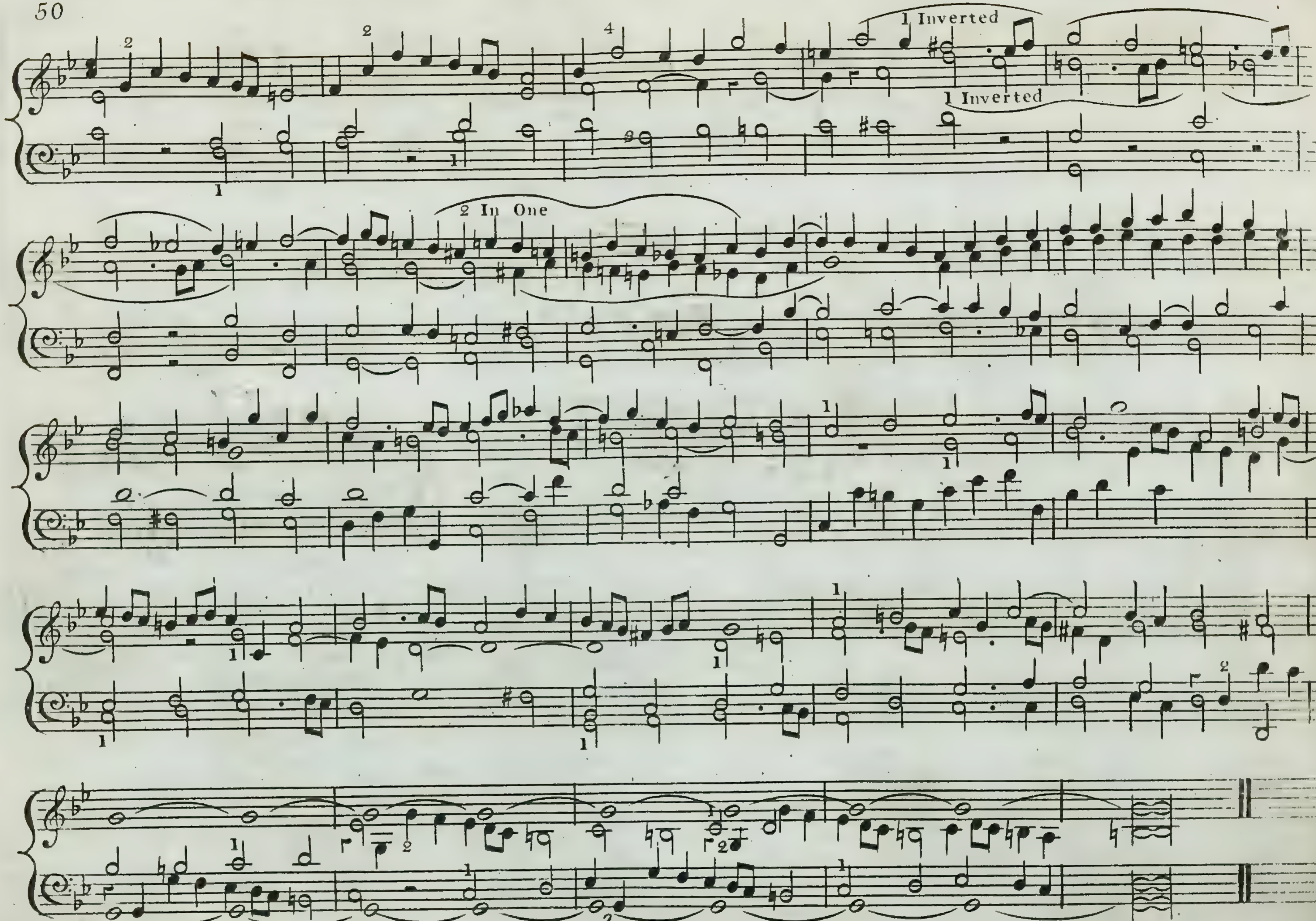
Duo



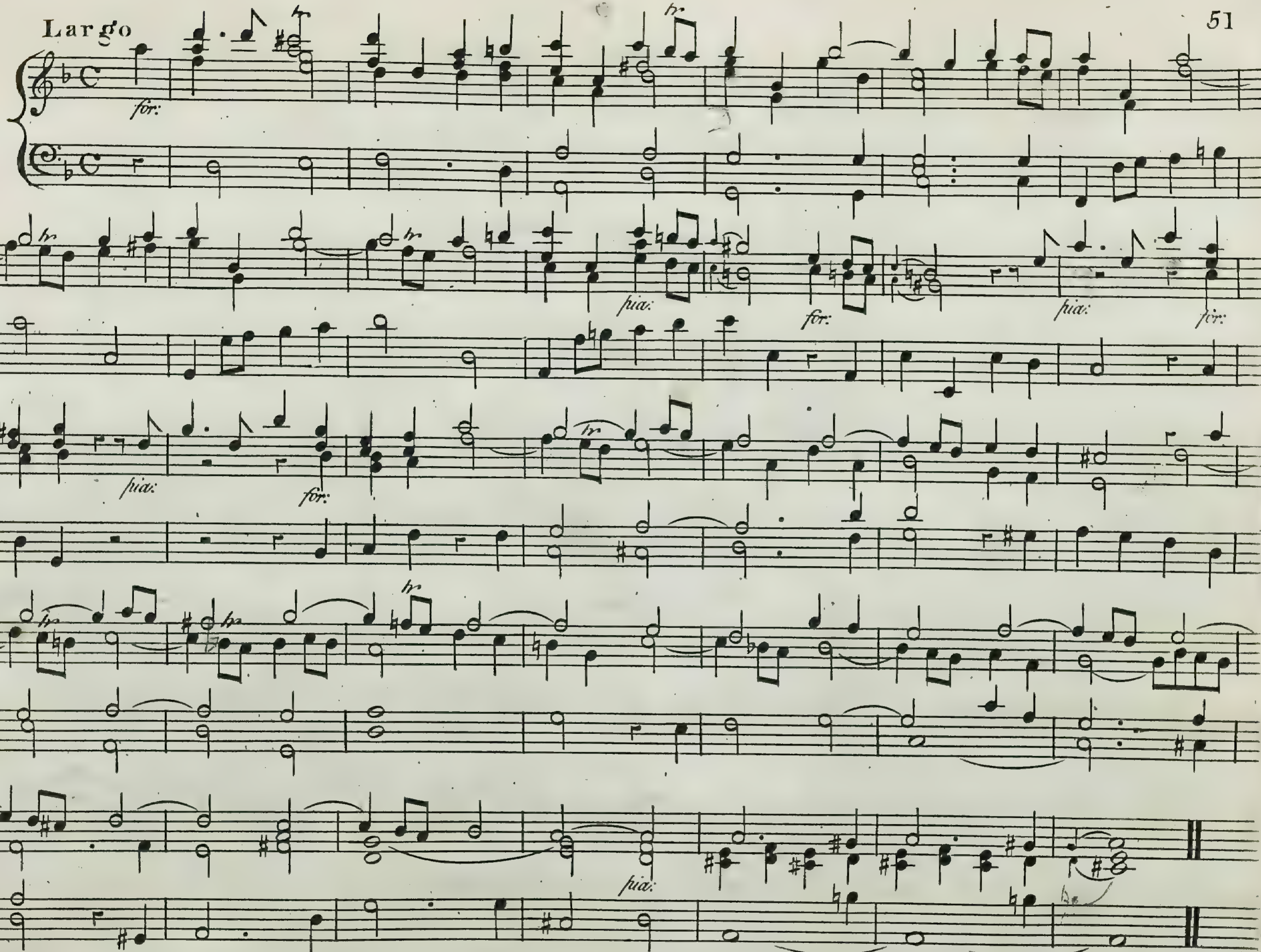

pia:
for:
pia:
for:
pia:
for:
pia:
for:
pia:
for:
pia:
for:
pia:

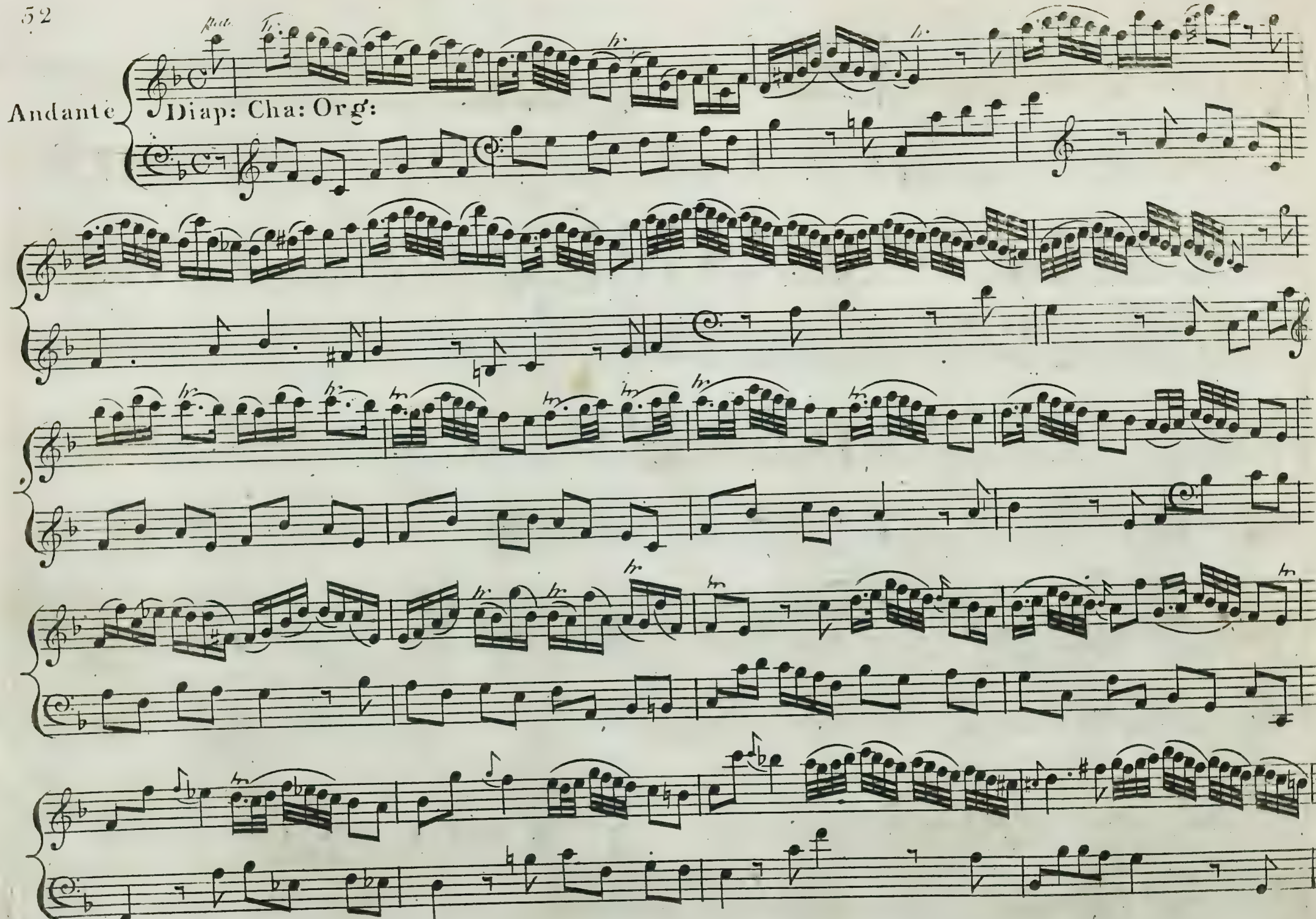

Allegro
Canon 2 in One
Canon 2 in One

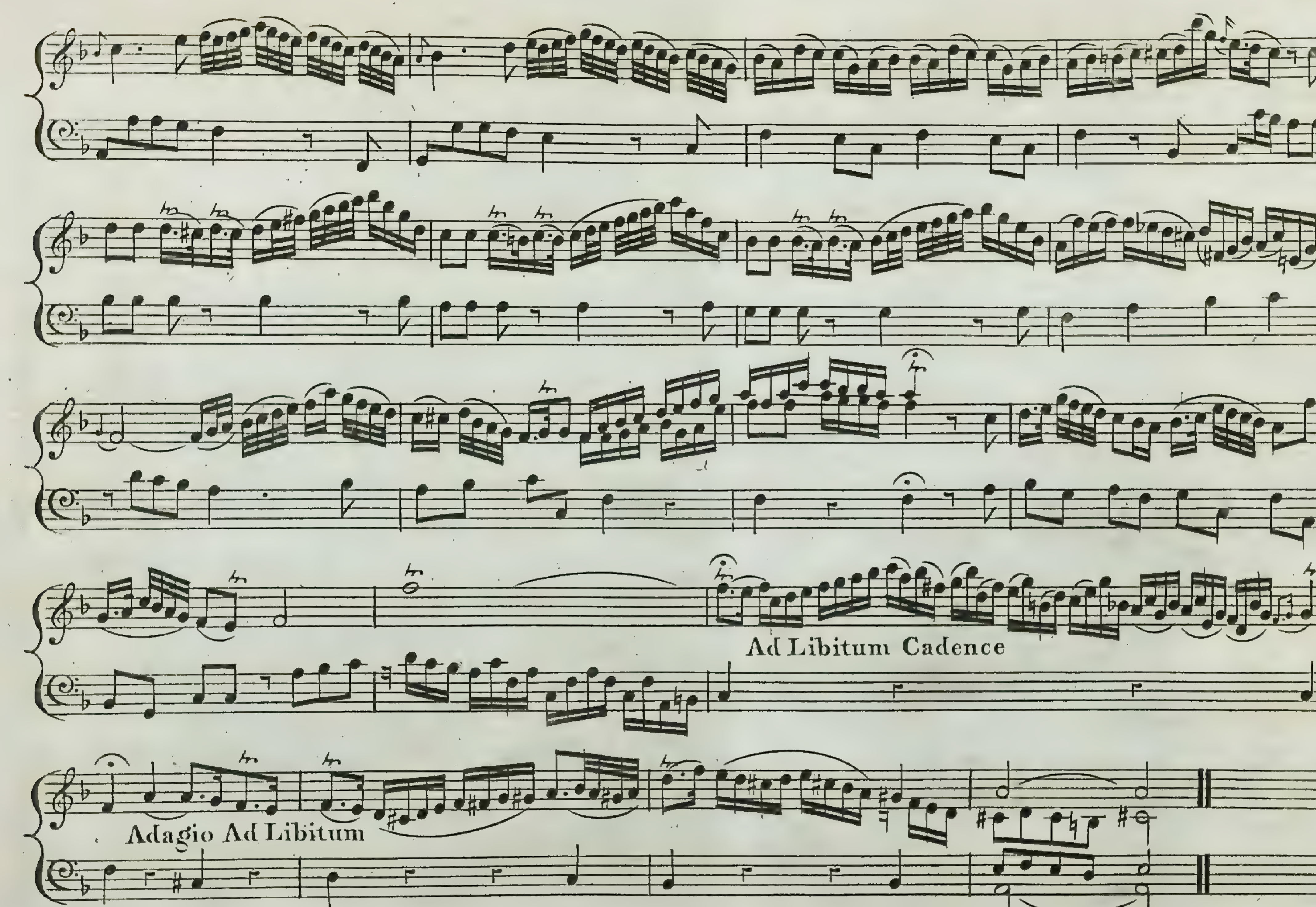

4 Inverted
3 Inverted

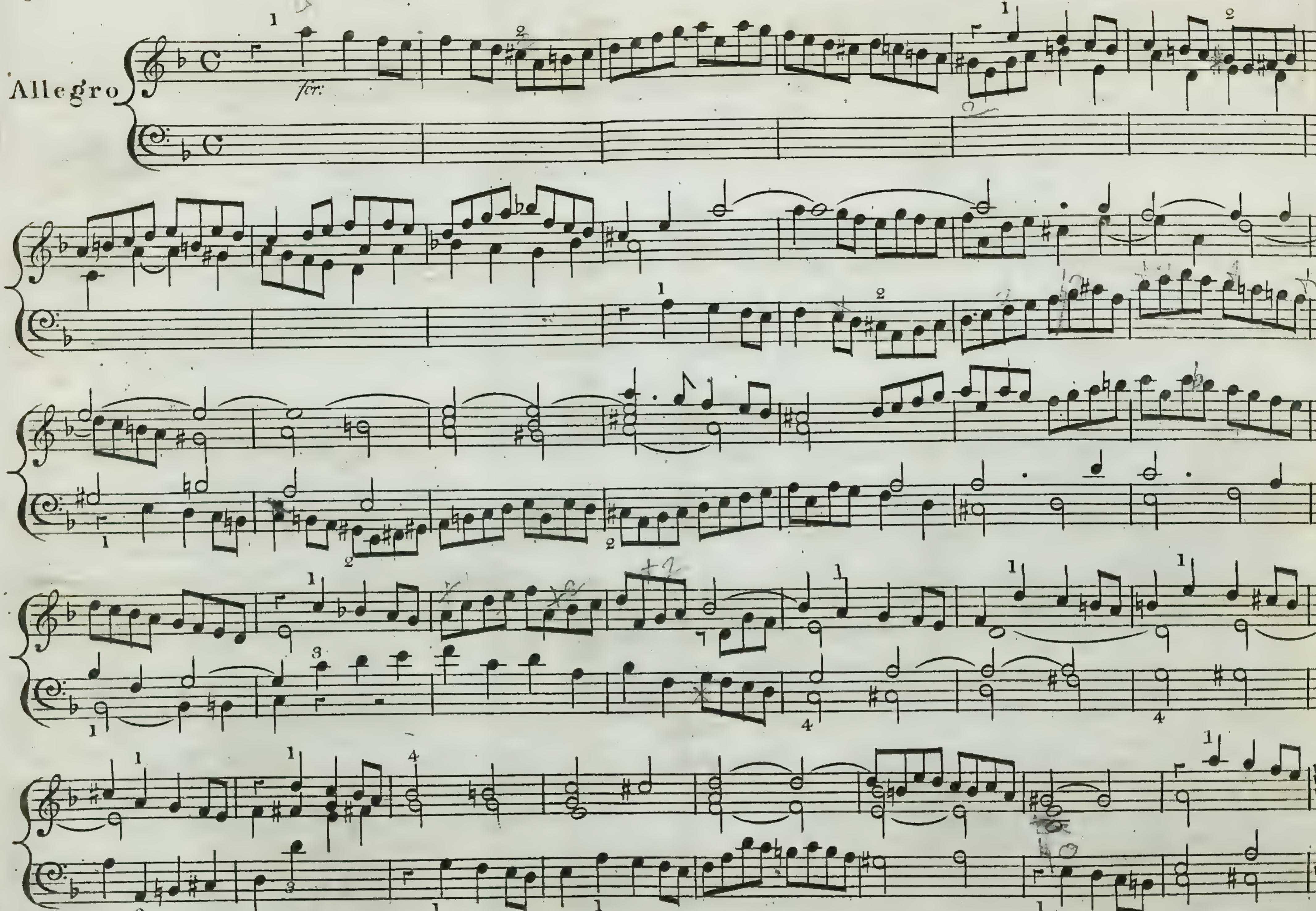

1 Inverted
1 Inverted
2 In One

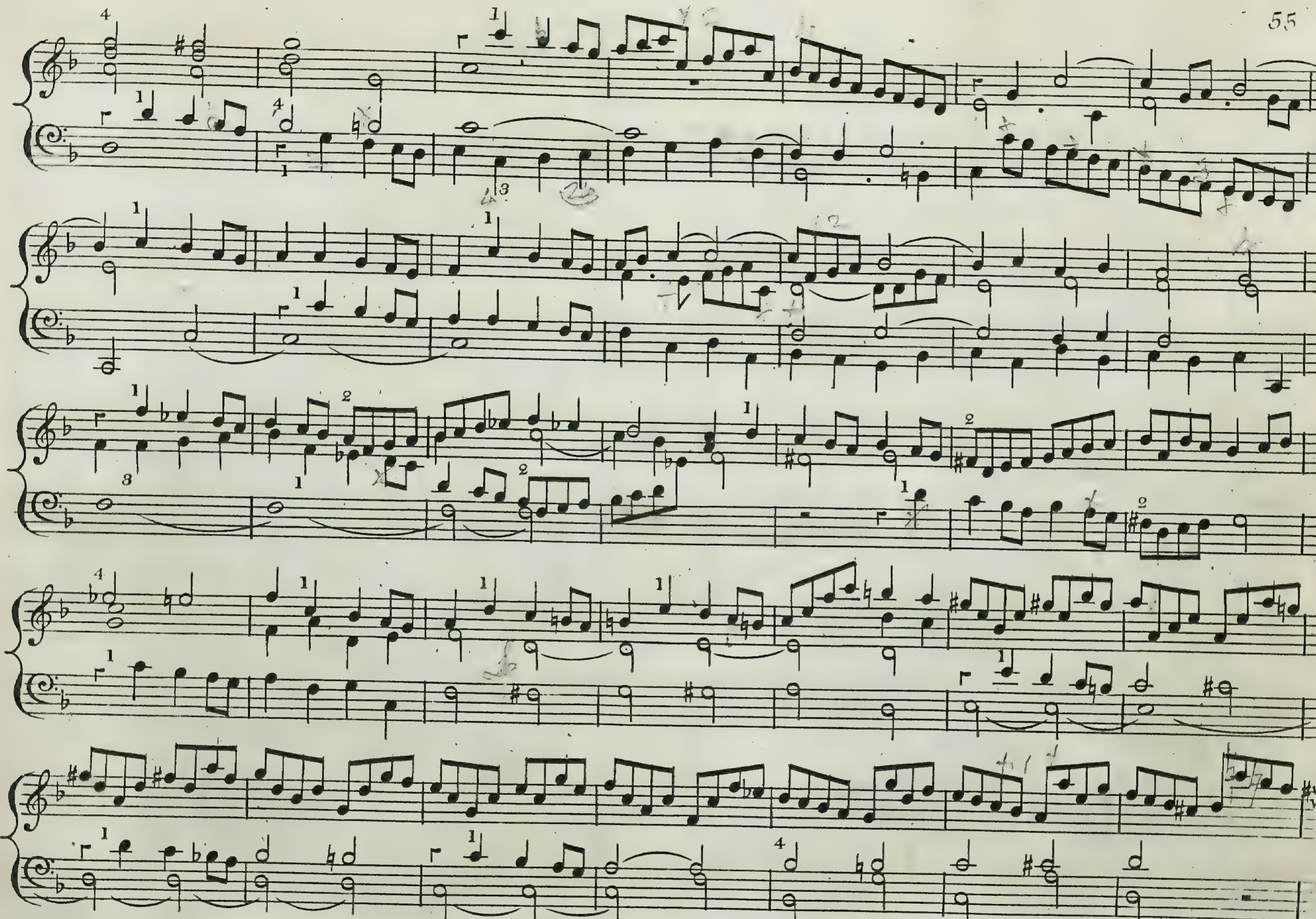
X

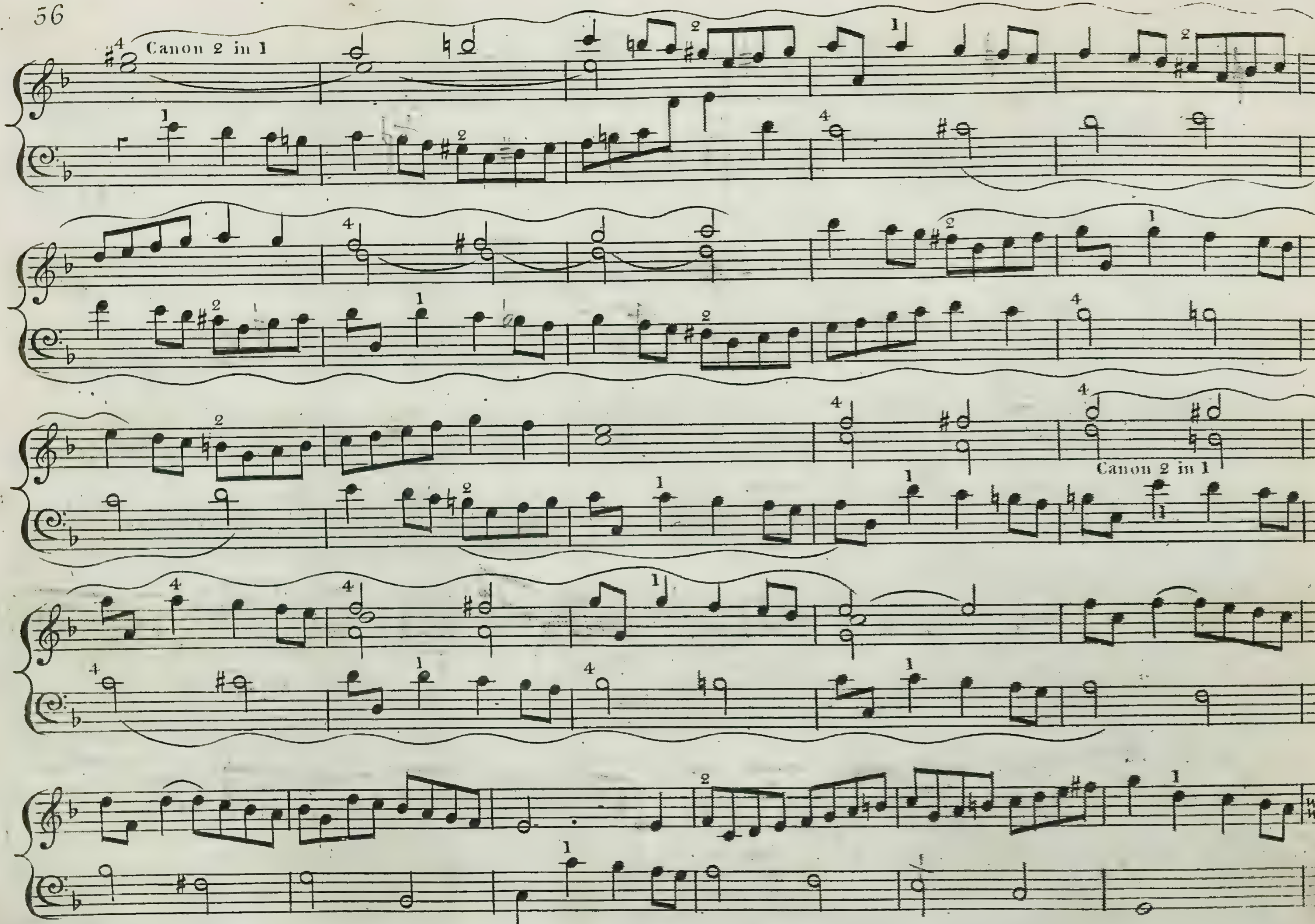


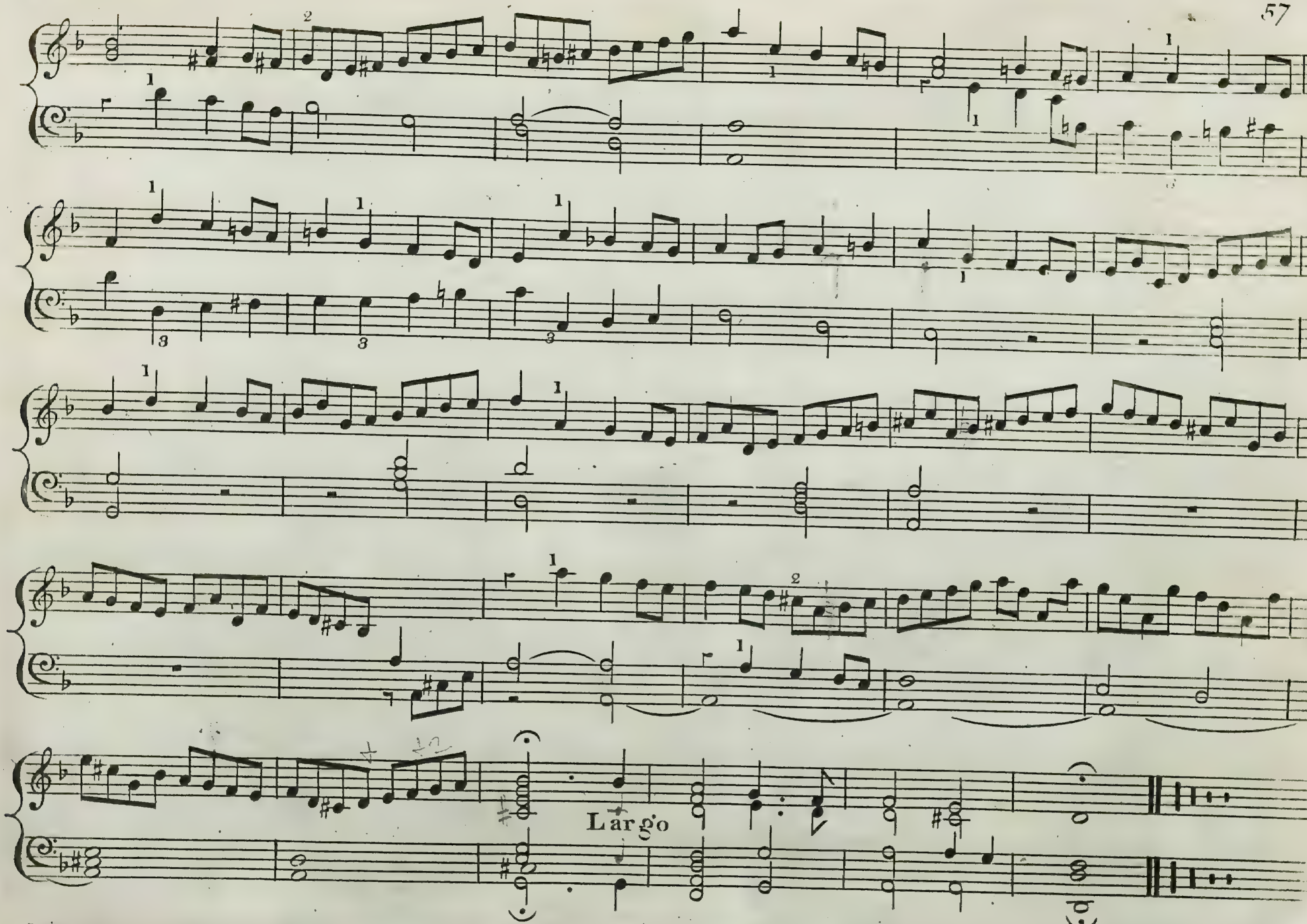

Andante
Diap: Cha: Org:

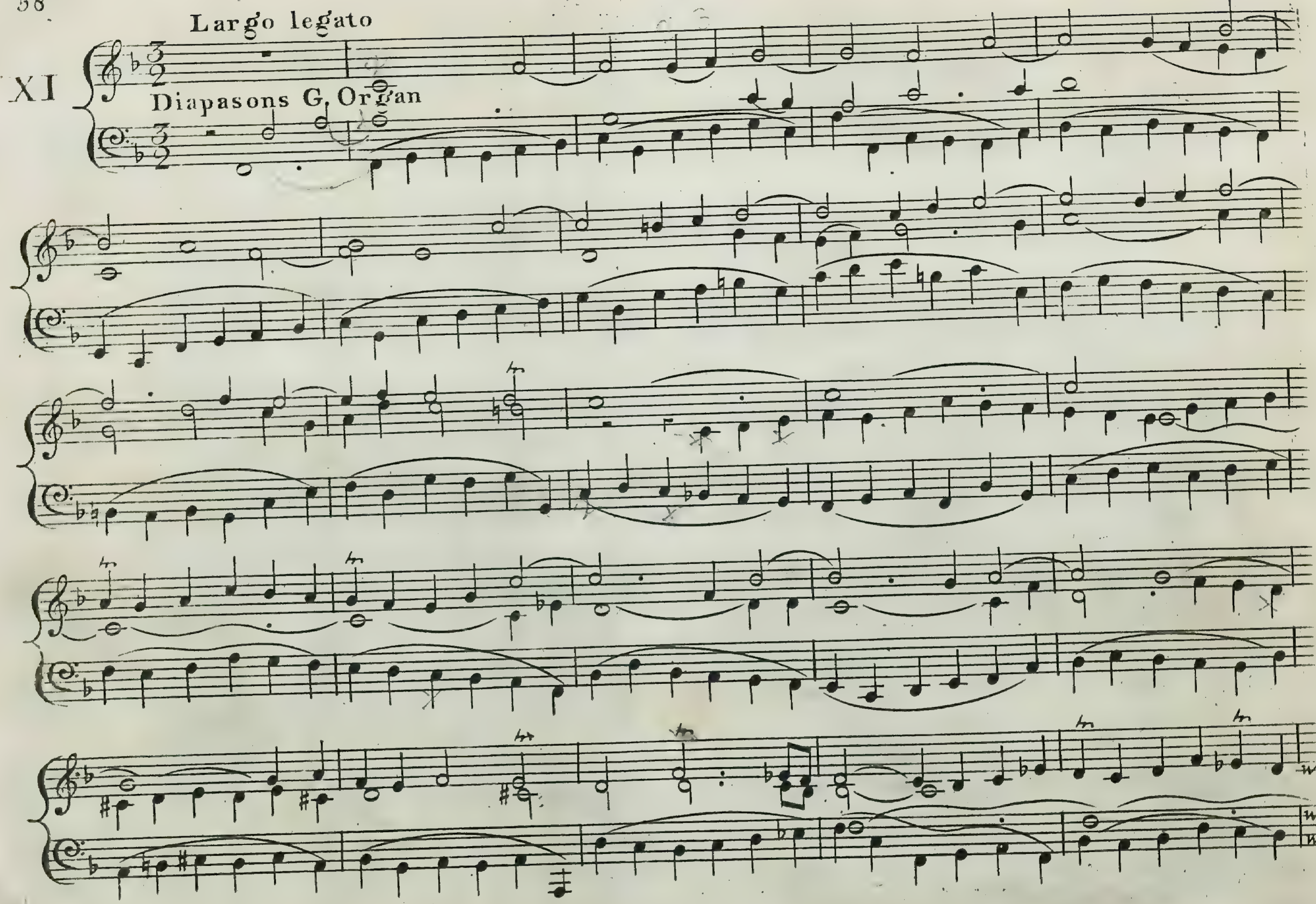

Ad Libitum Cadence
Adagio Ad Libitum

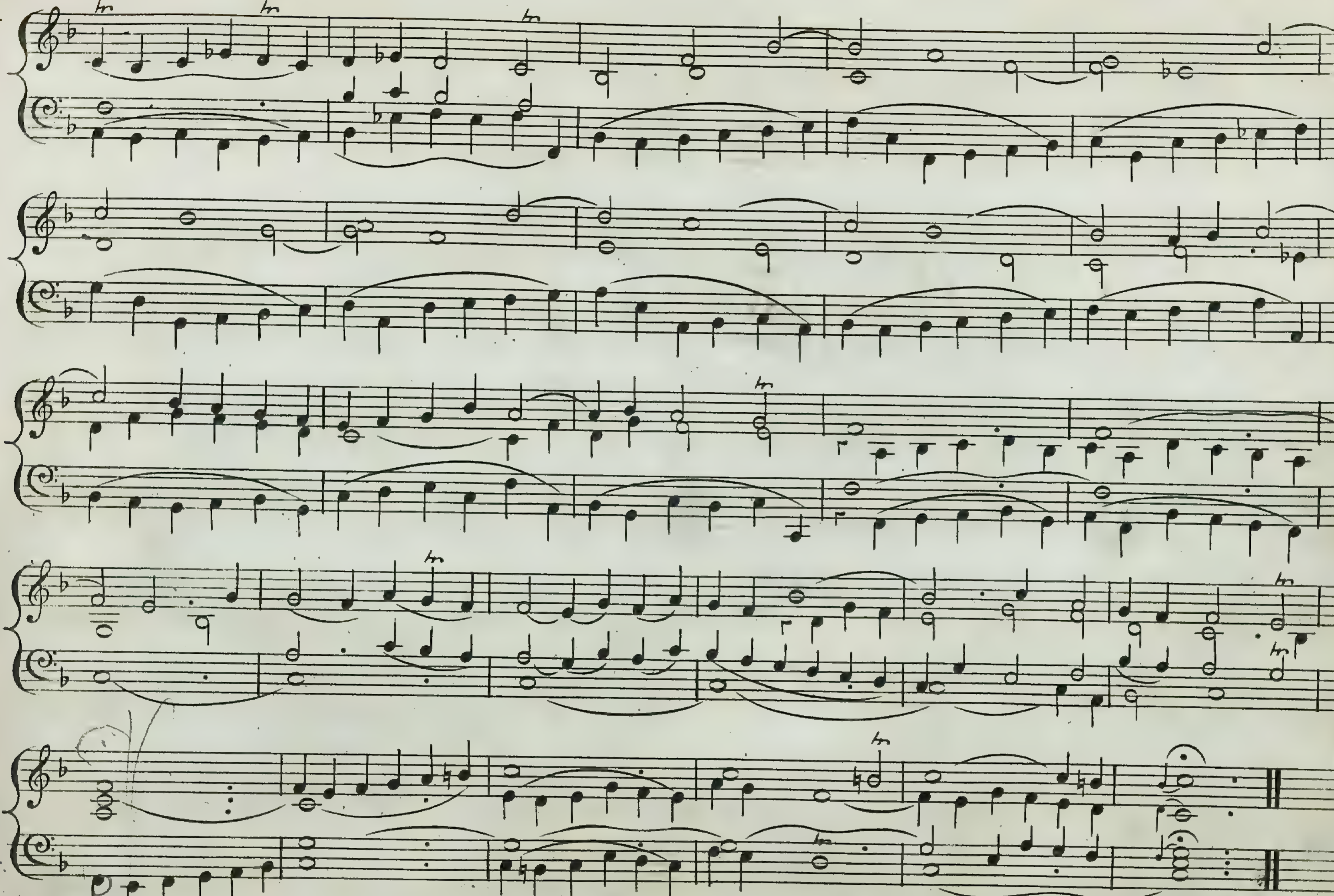

Allegro

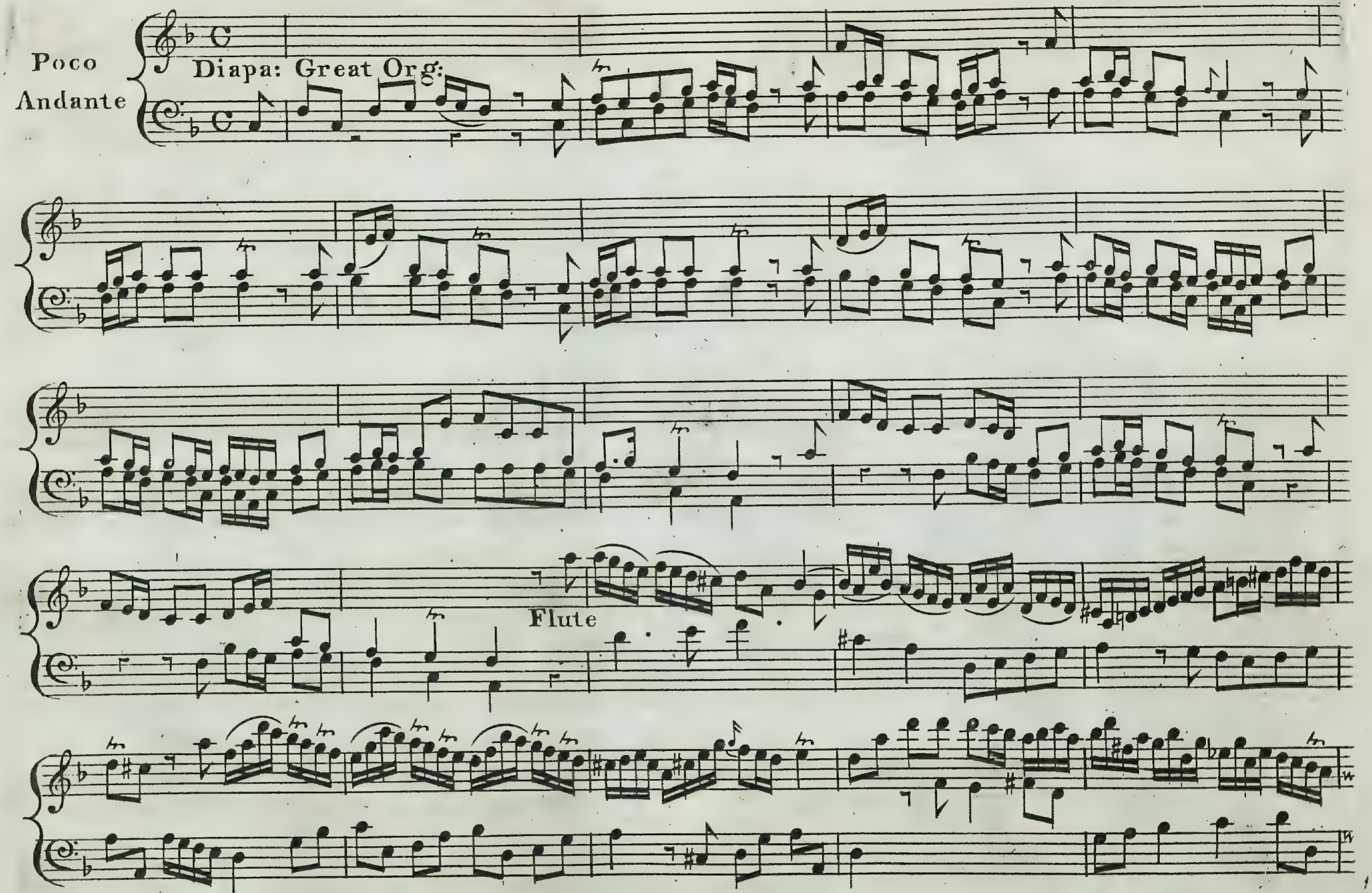


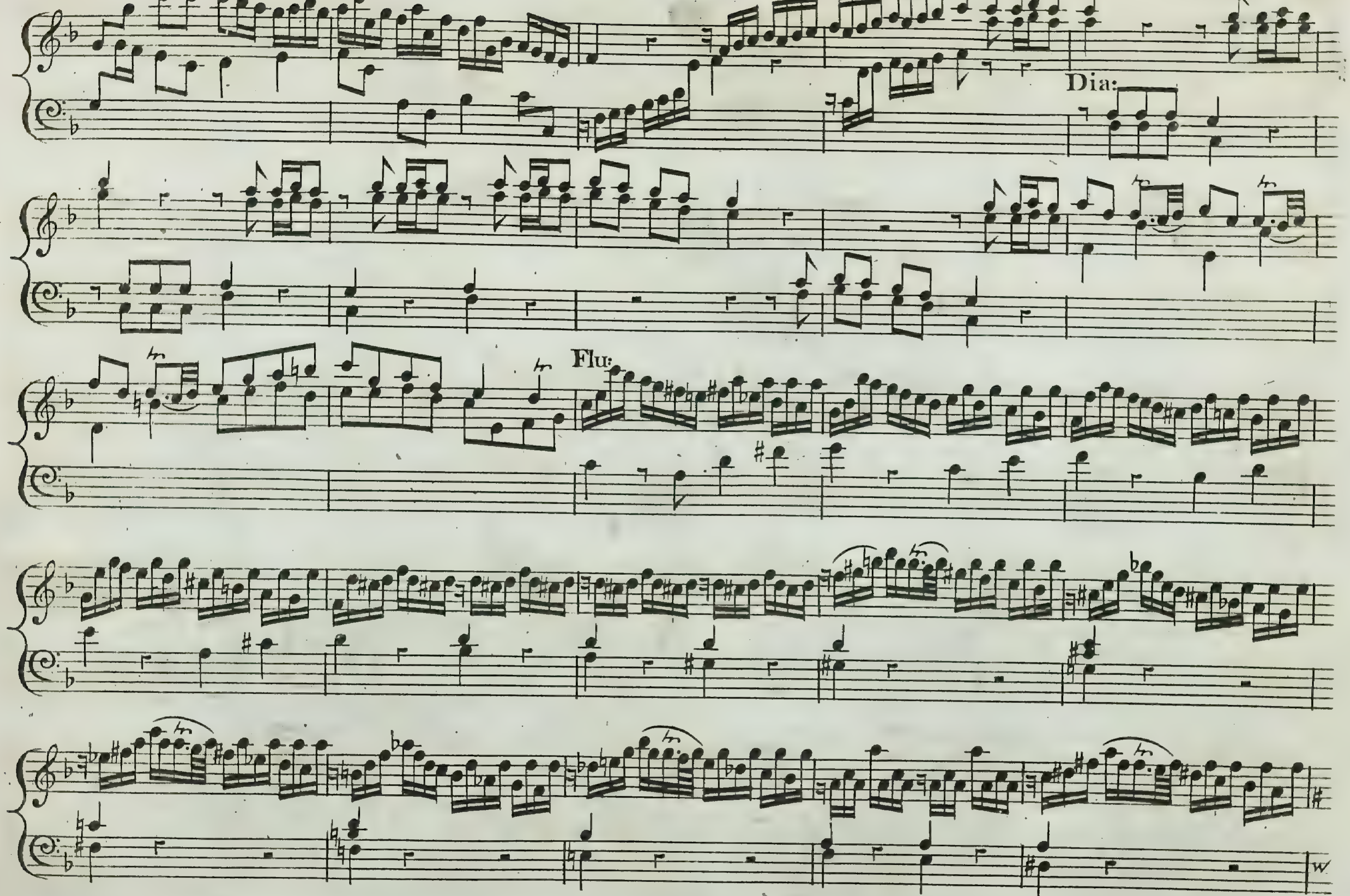

Canon 2 in 1
Canon 2 in 1

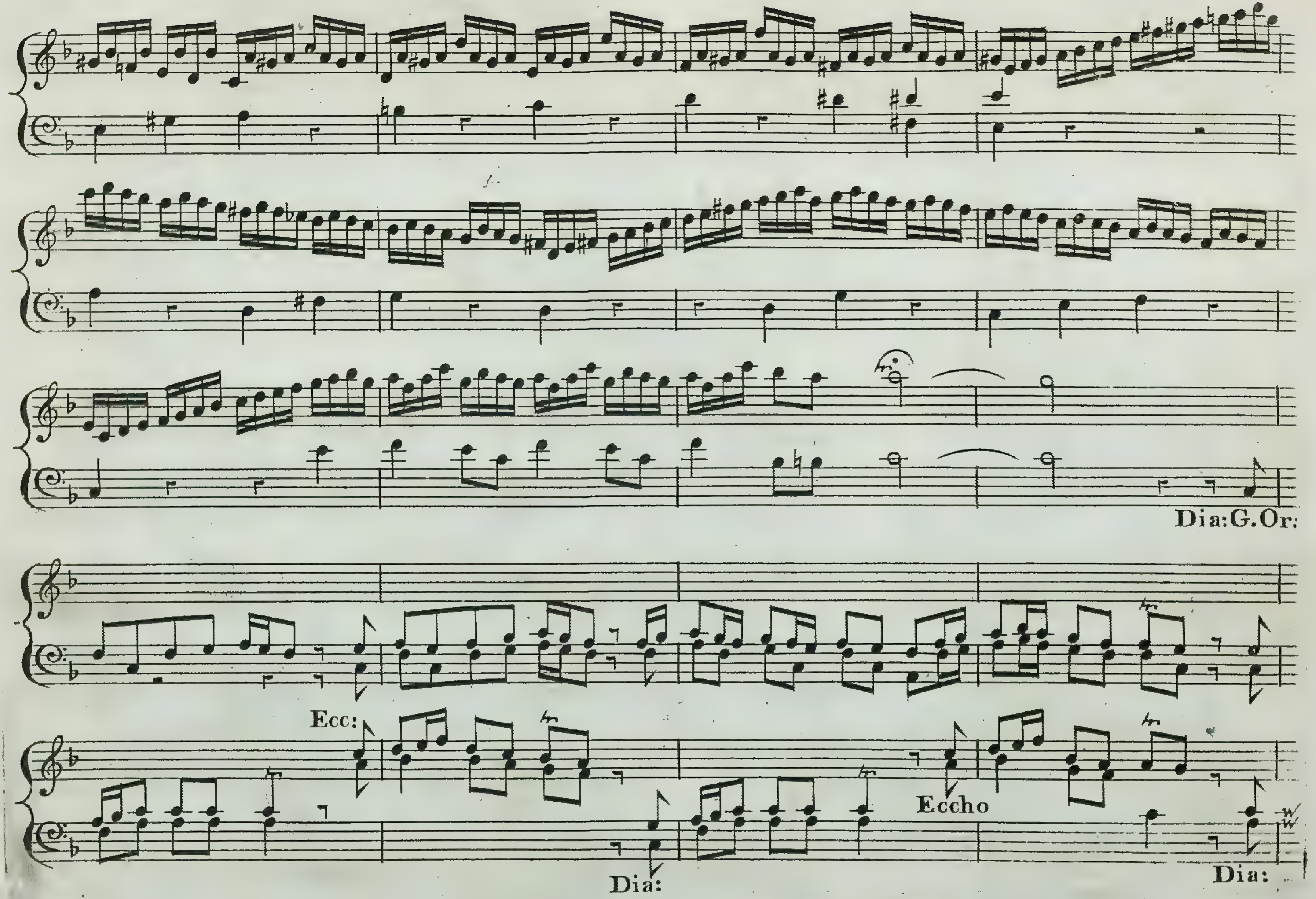

Largo

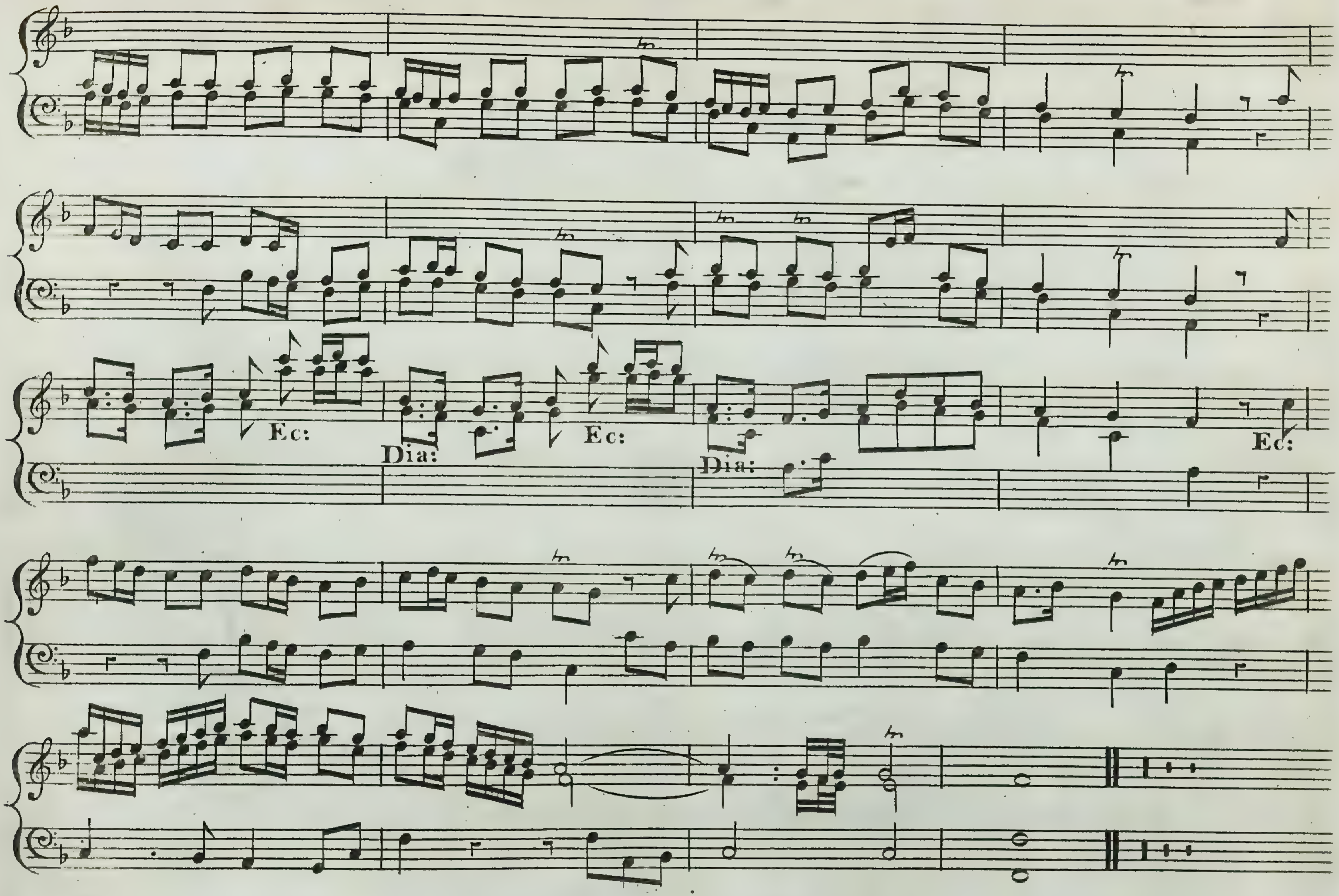

XI
Largo legato
Diapasons G. Organ



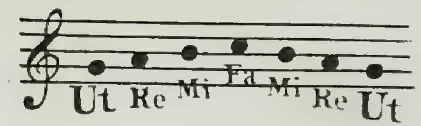

Poco Andante
Diapa: Great Org:
Flute


Dia:
Flu:


Dia:G.Or:
Ecc:
Eccho
Dia:
Dia:

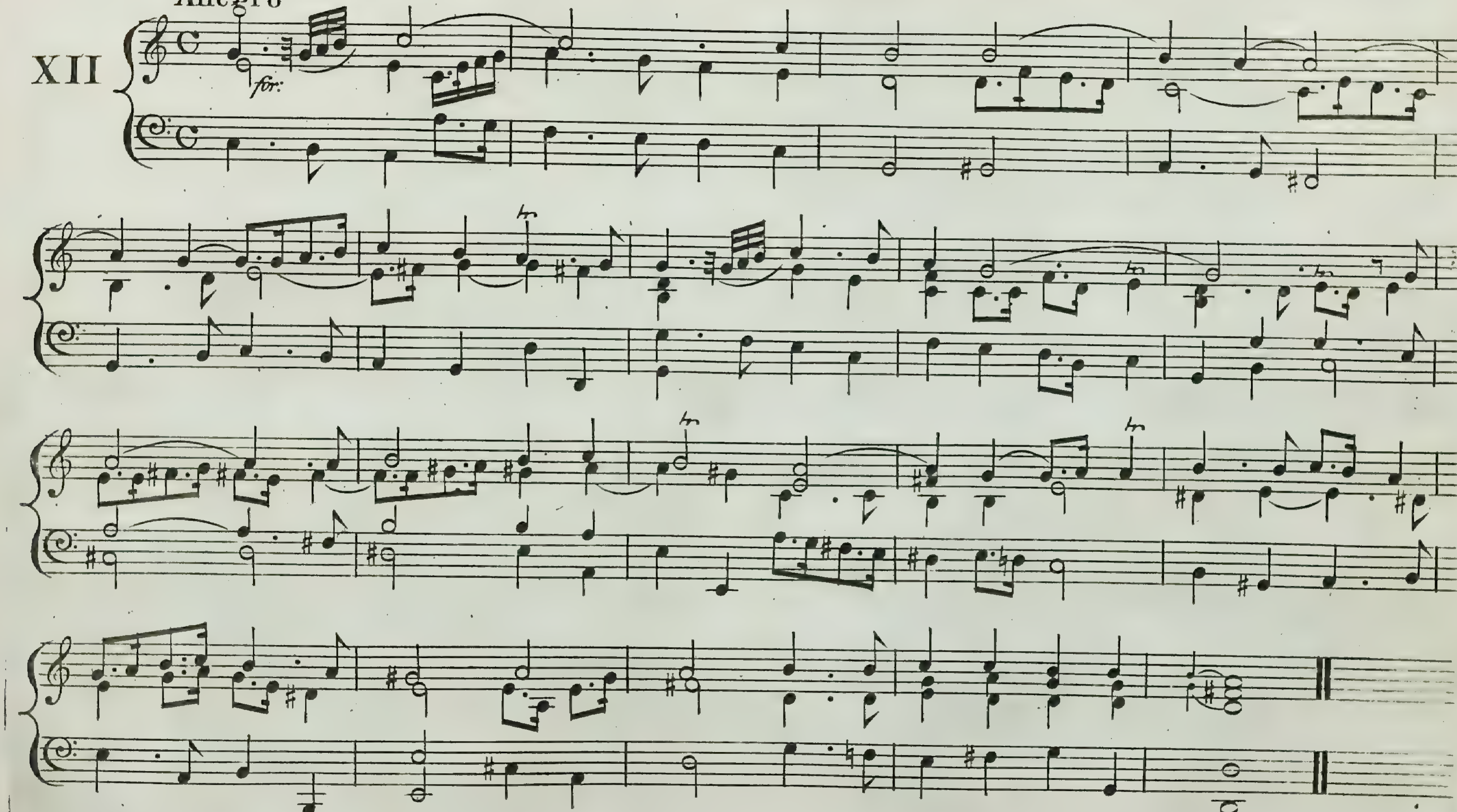

Ec:
Dia:
Ec:
Dia:
Ec:

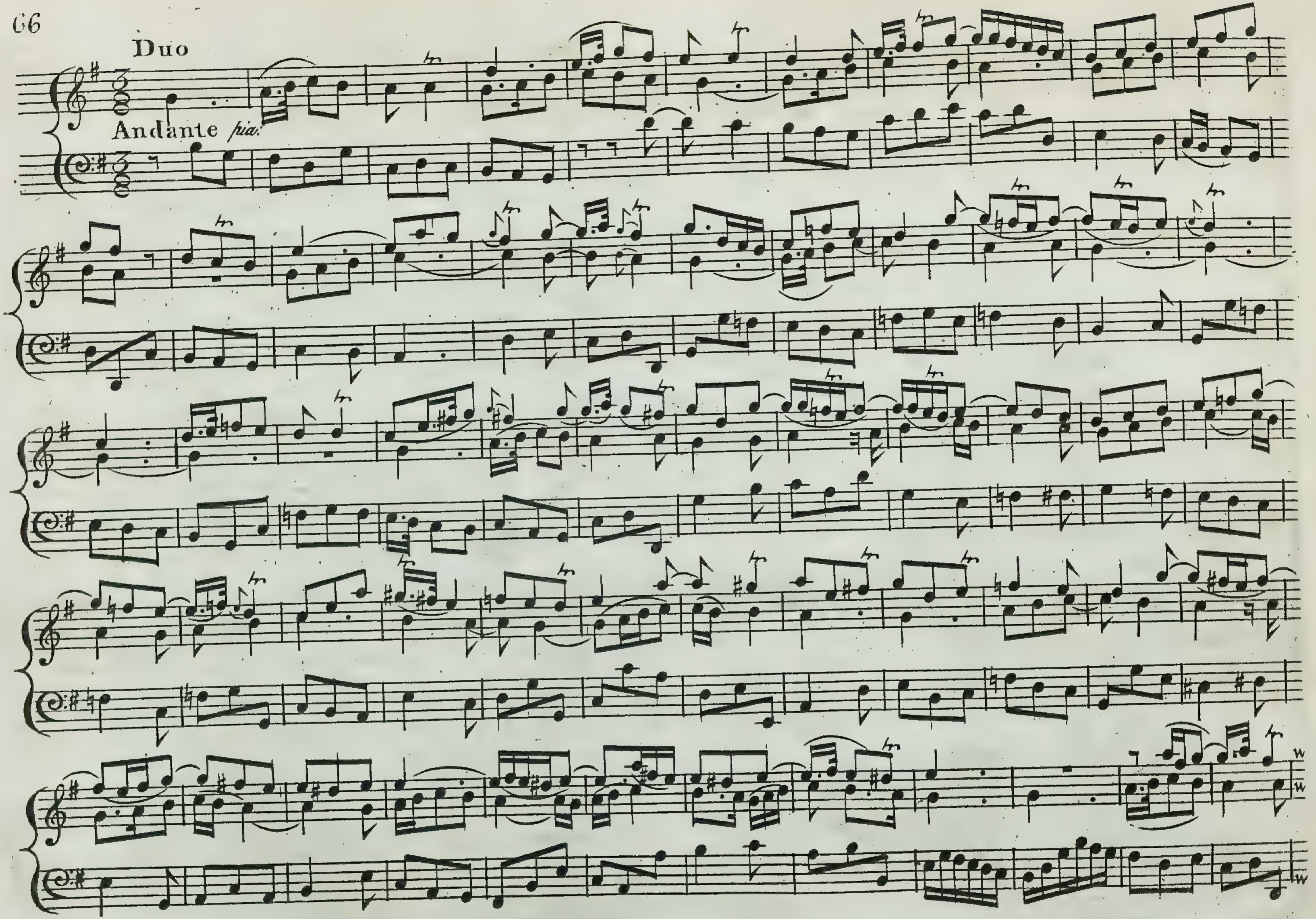
The four following Movements are Composed on part of the B. Quadro Hexachord.

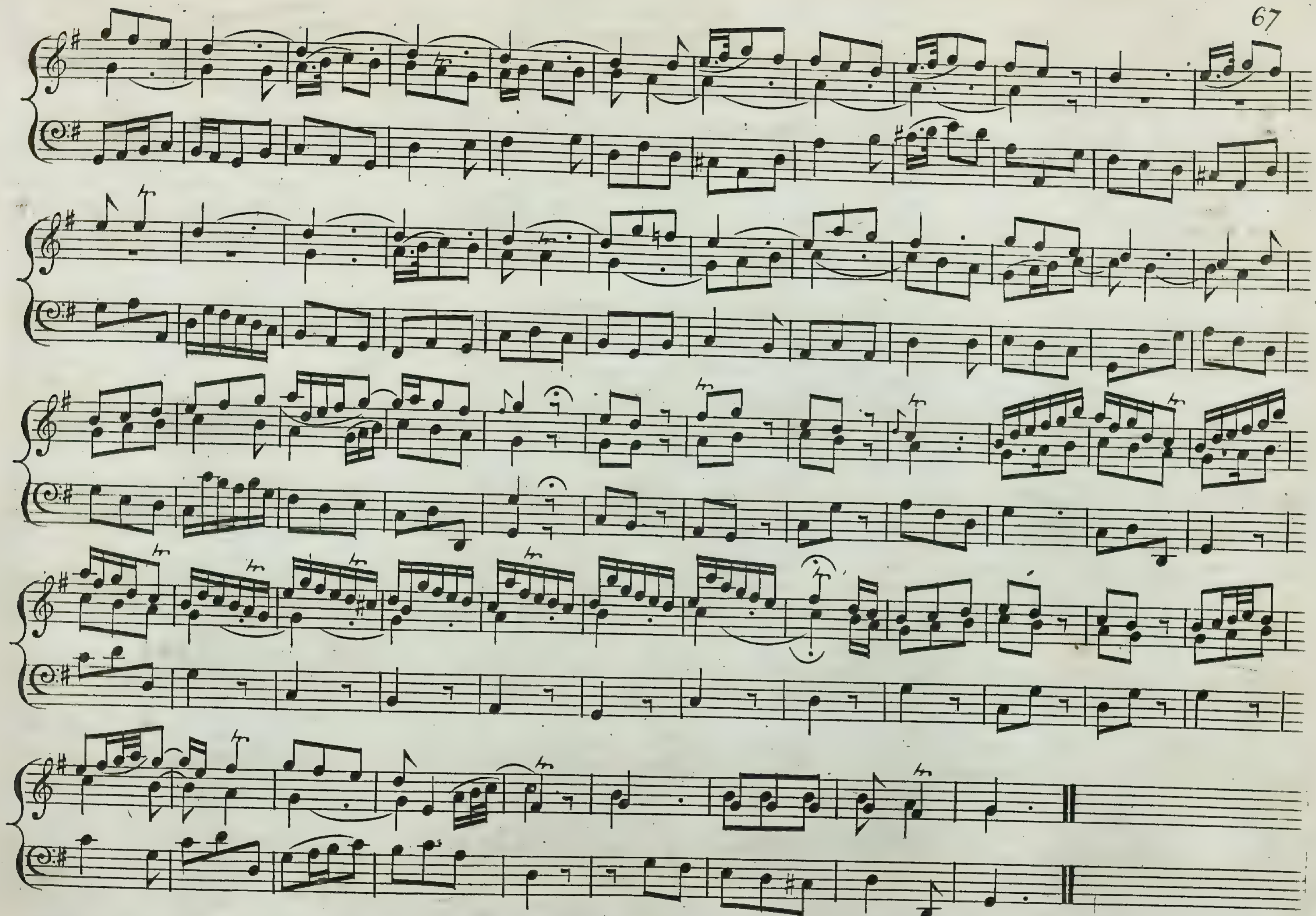


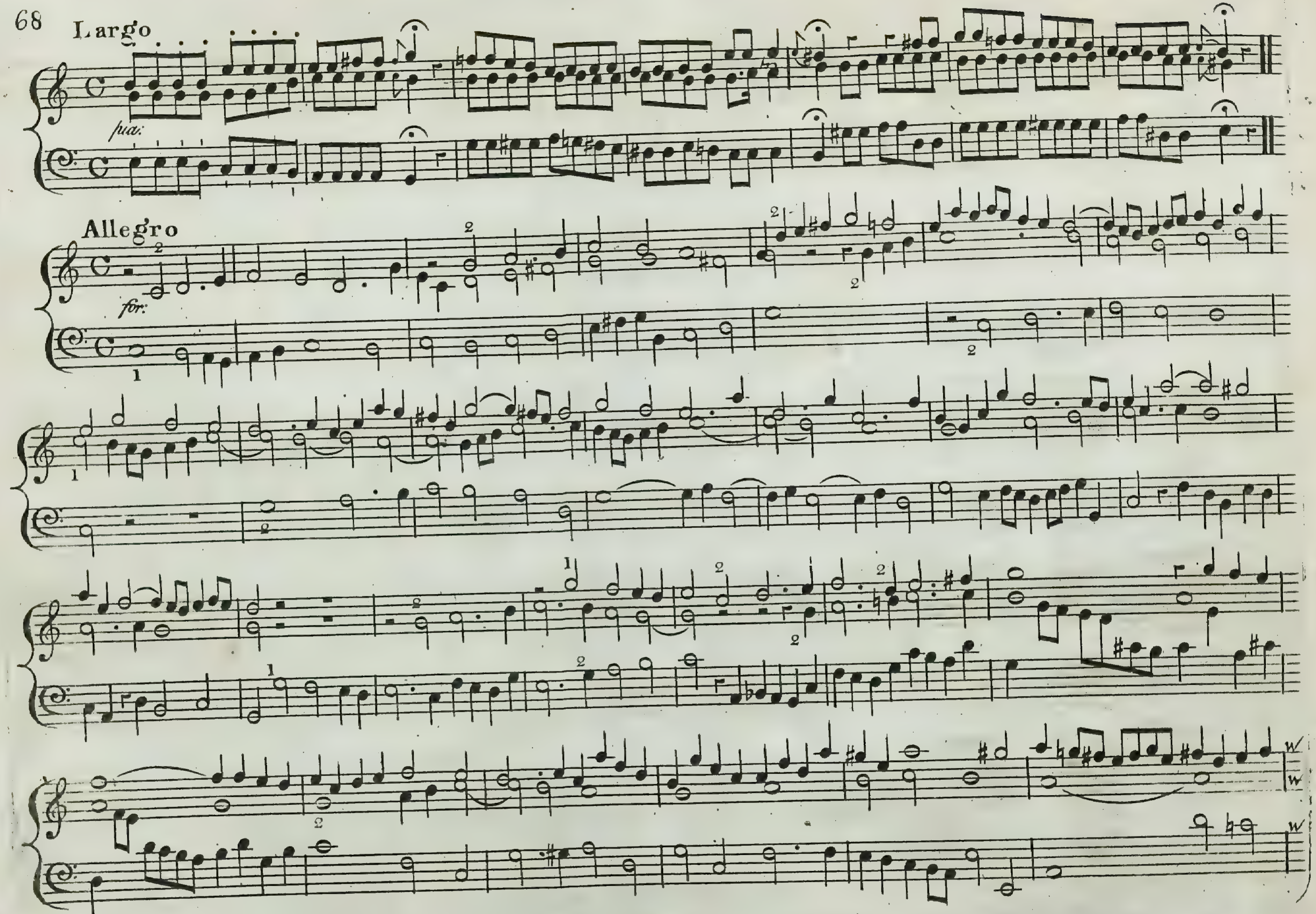
Allegro

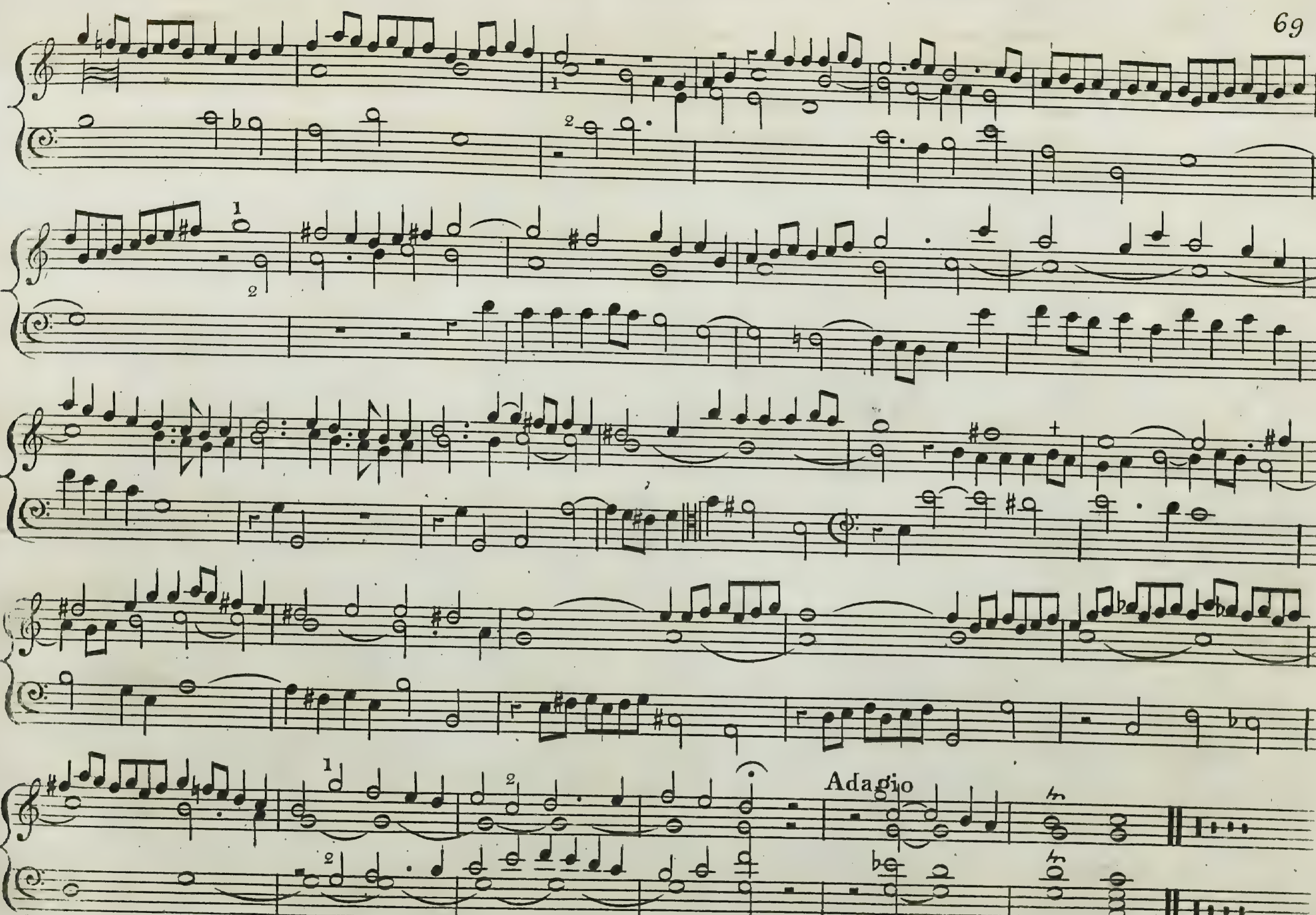
XII



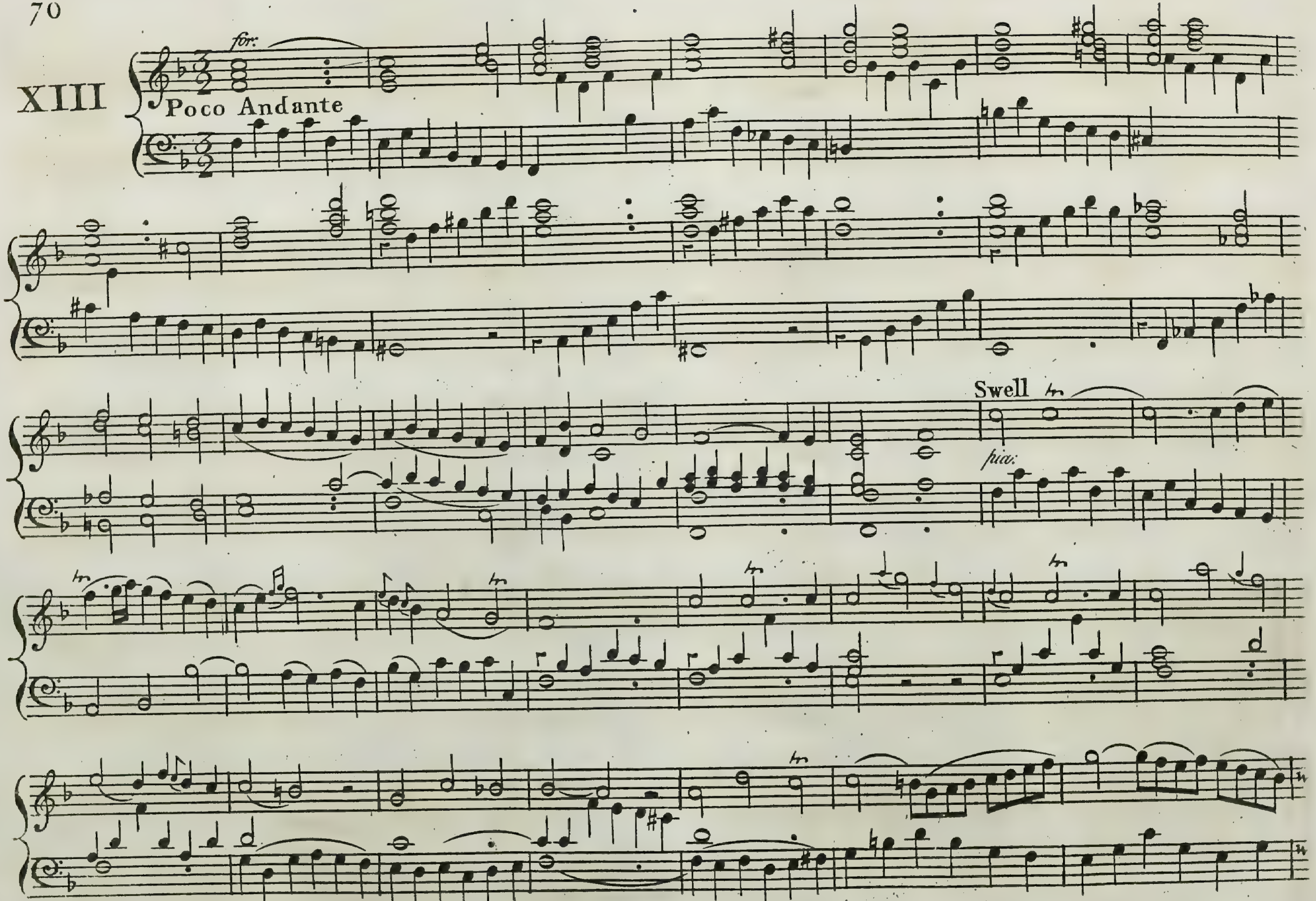

Duo
Andante pia:

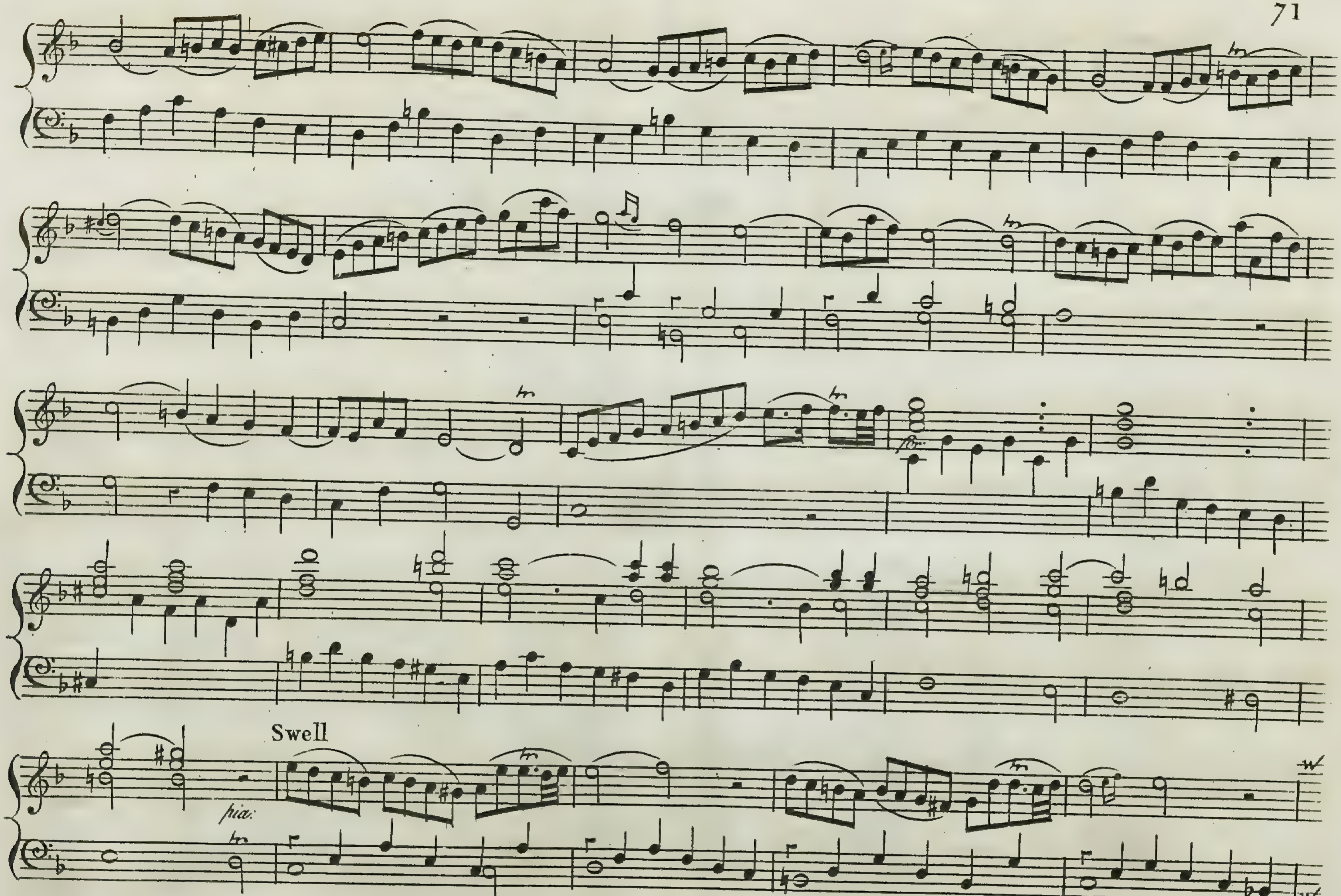


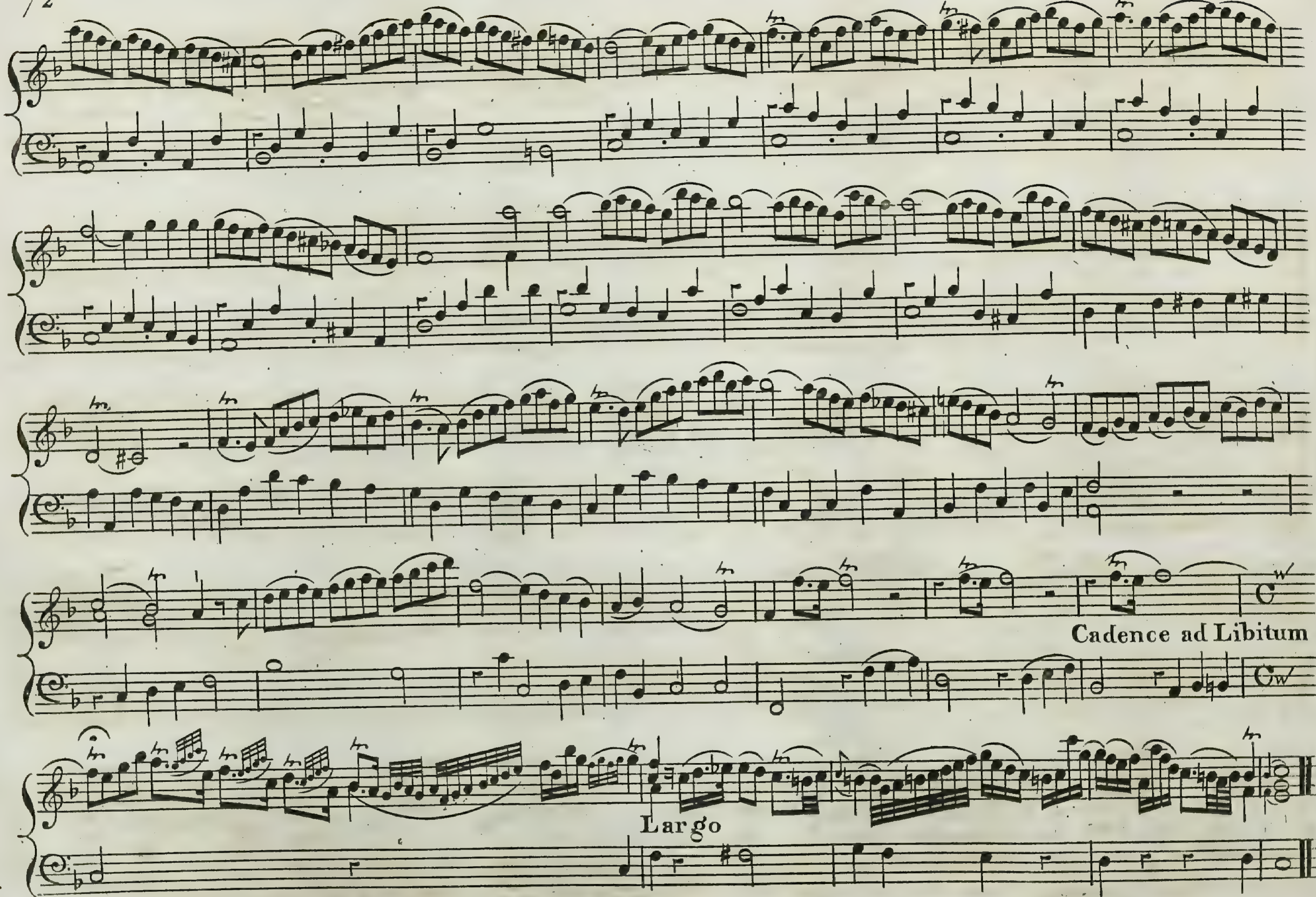

Largo
pia:
Allegro
for:

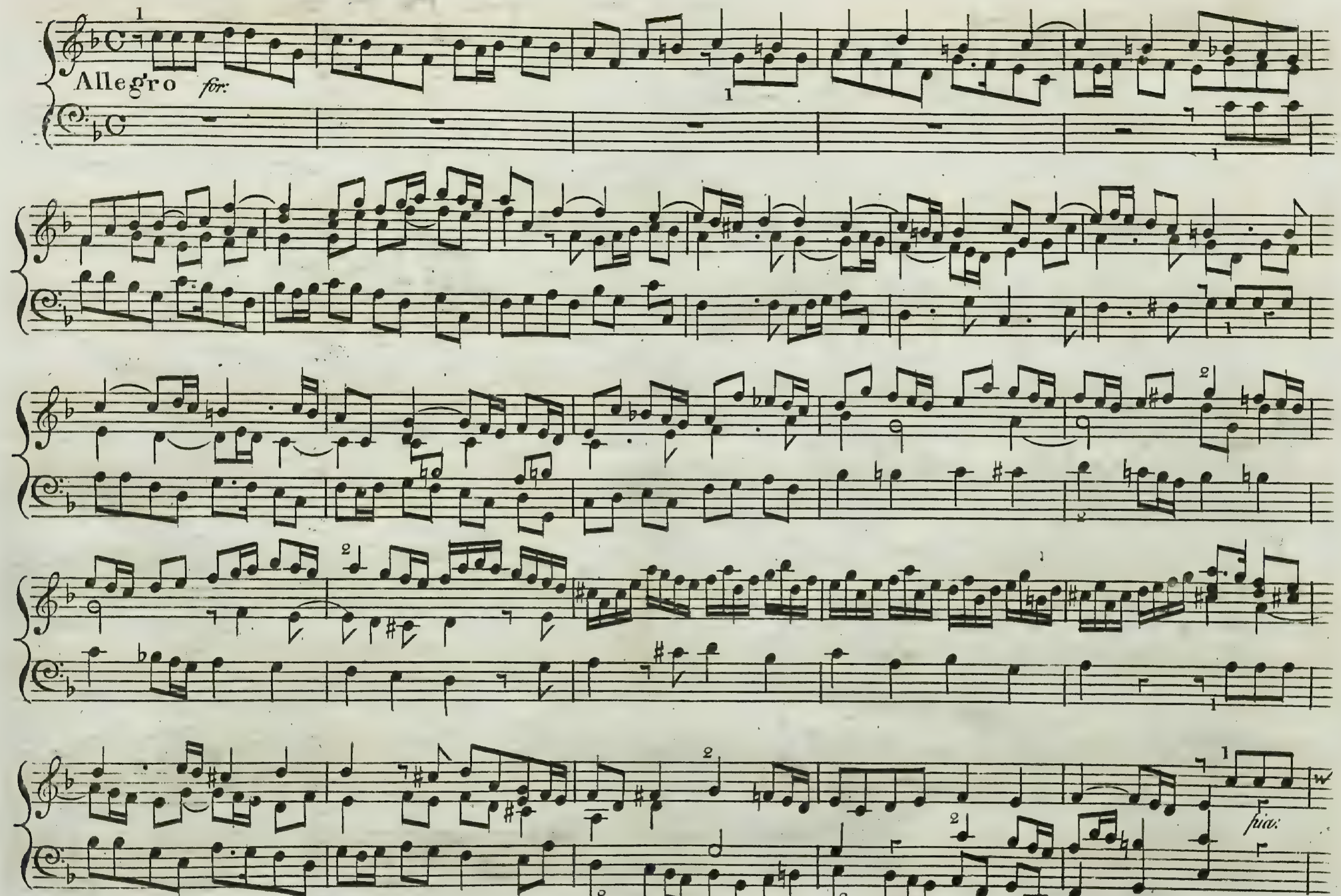

Adagio

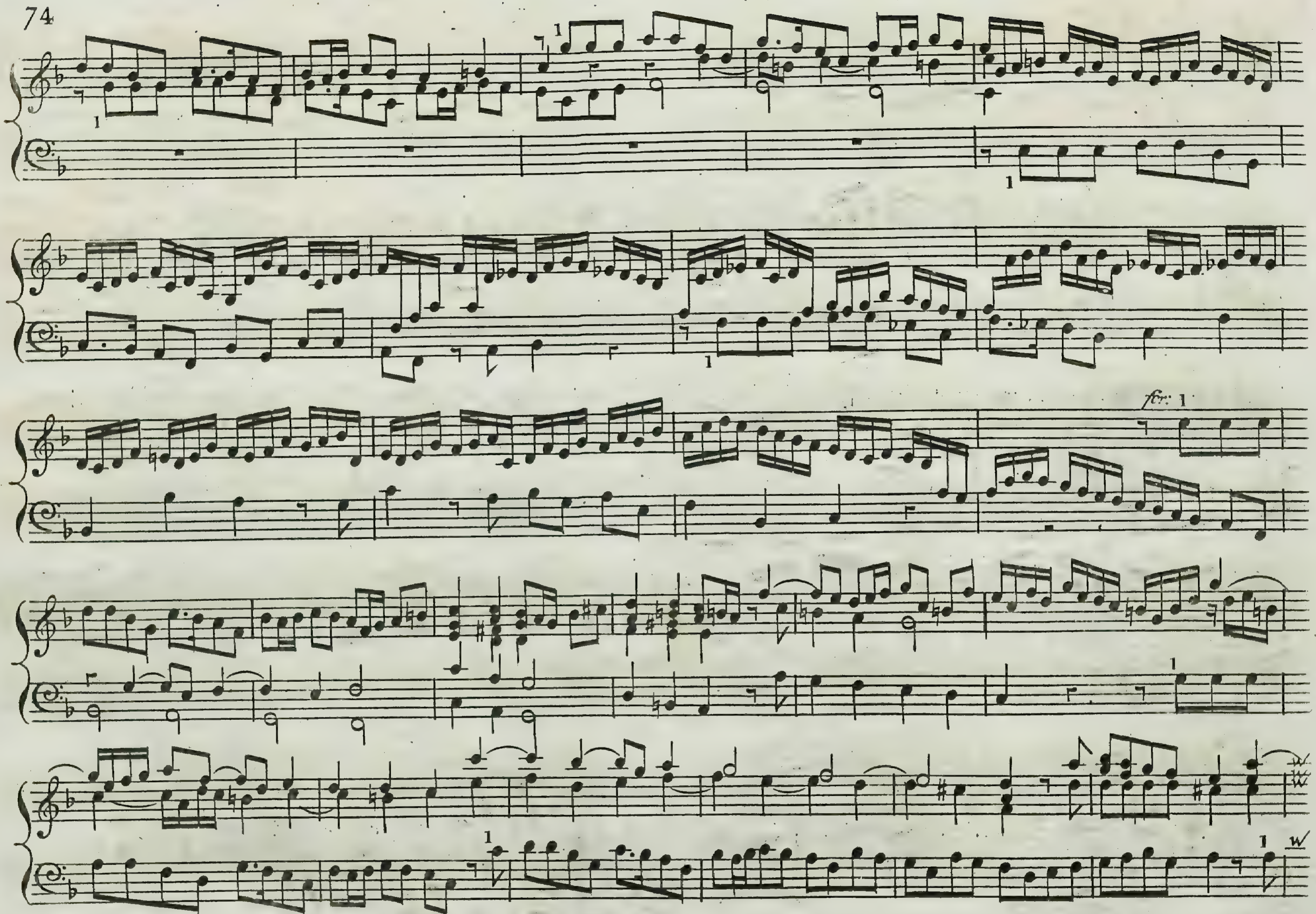
XIII

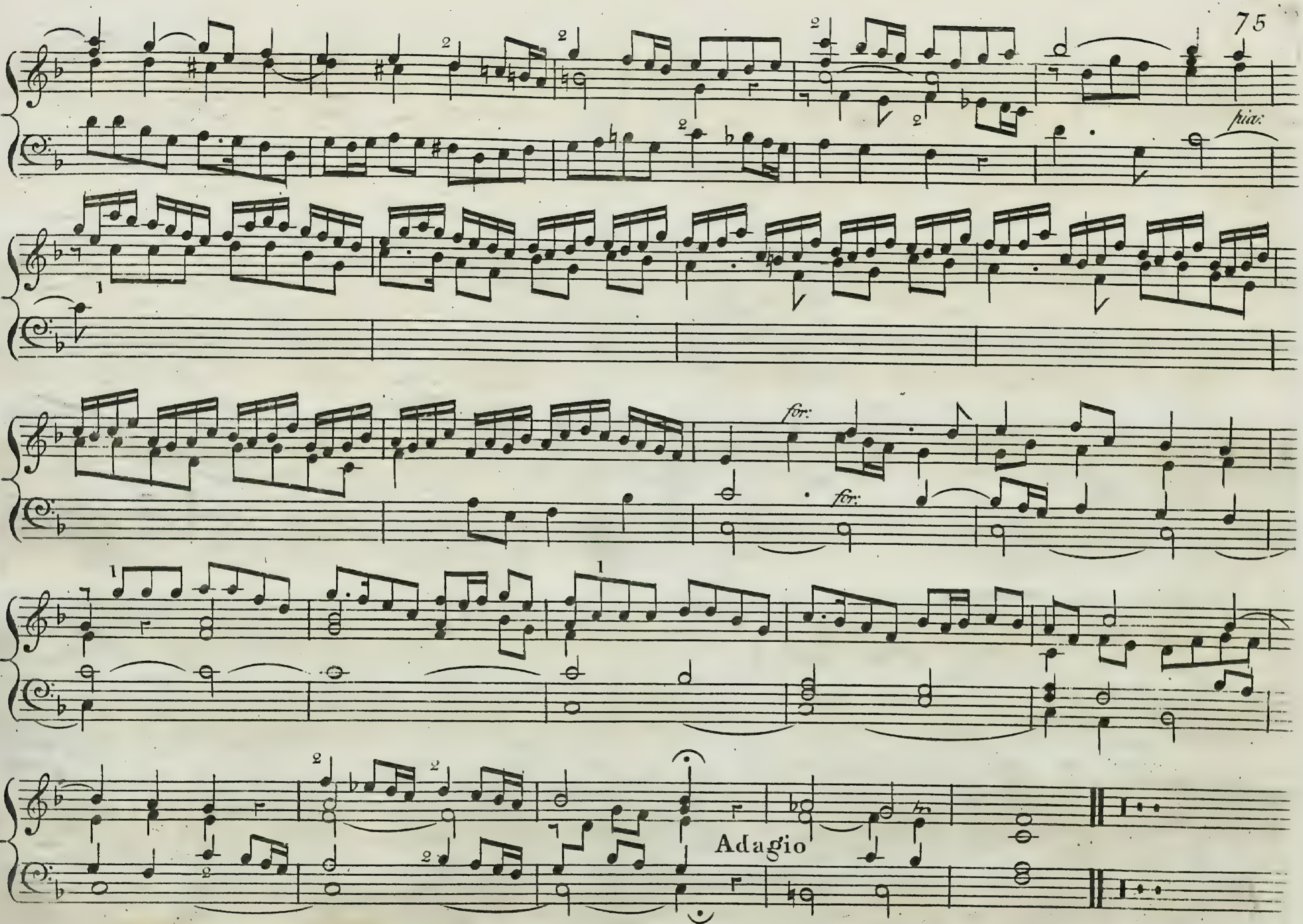


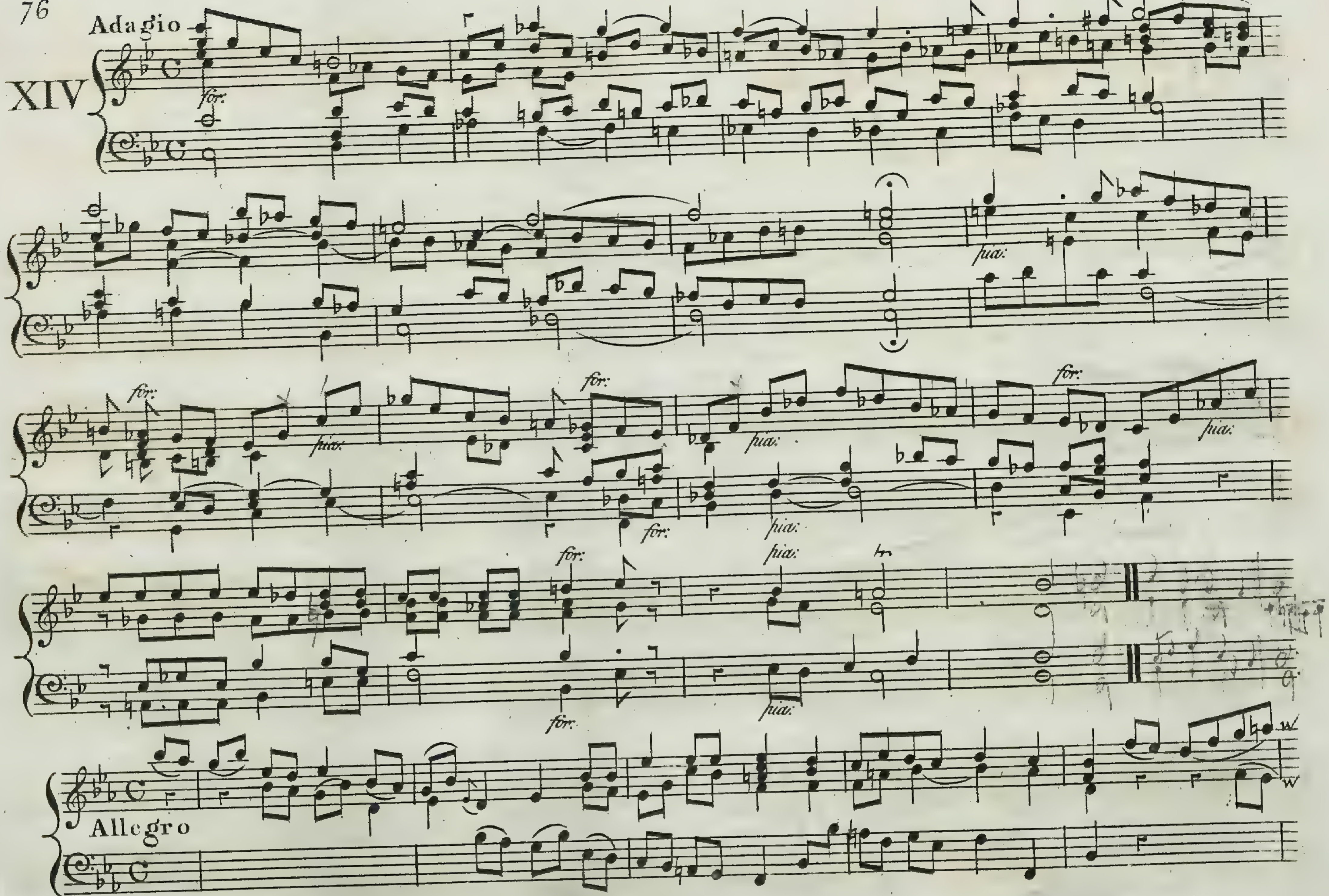

Swell
pia:

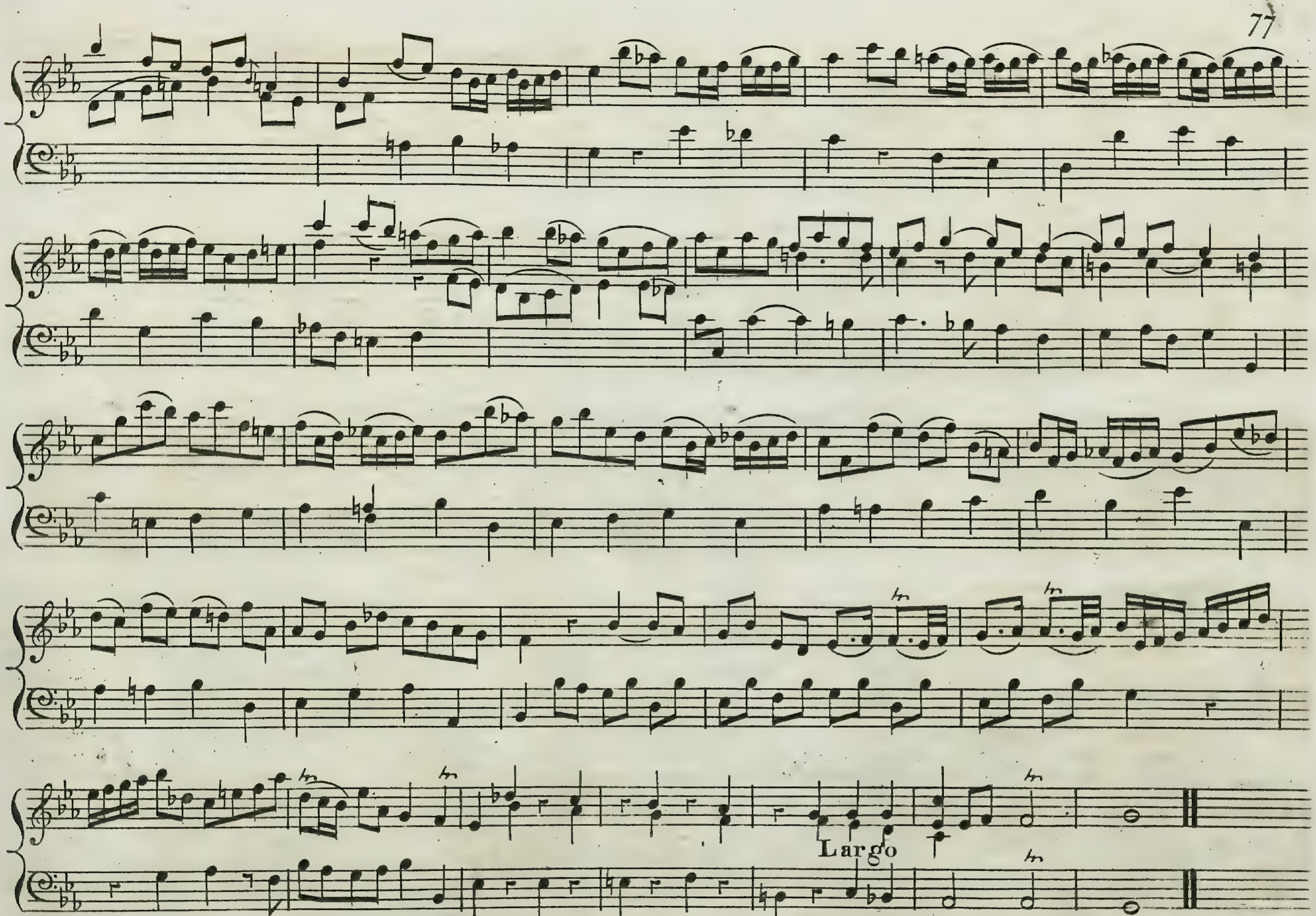

Cadence ad Libitum
Largo

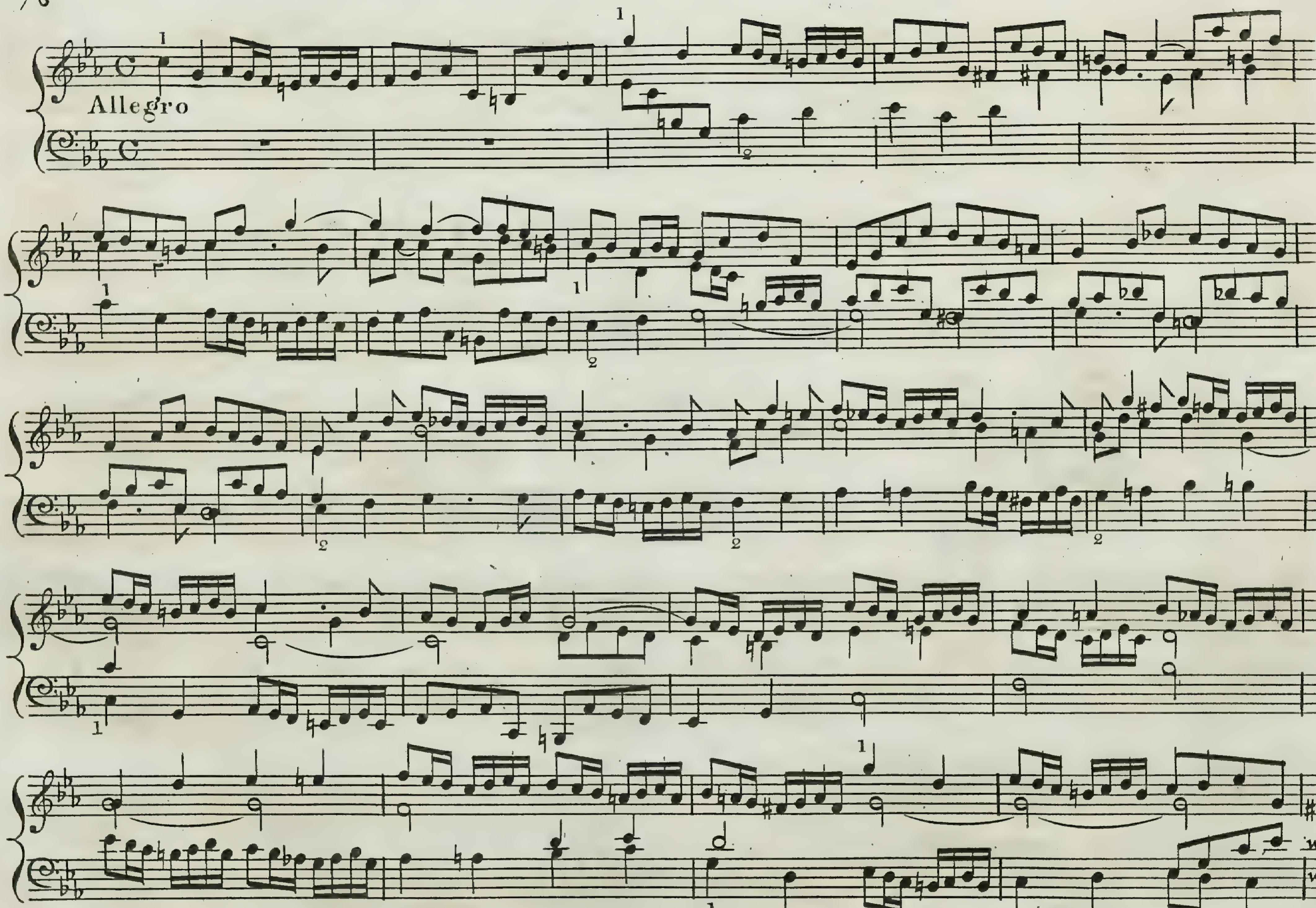

Allegro
for:
pia:

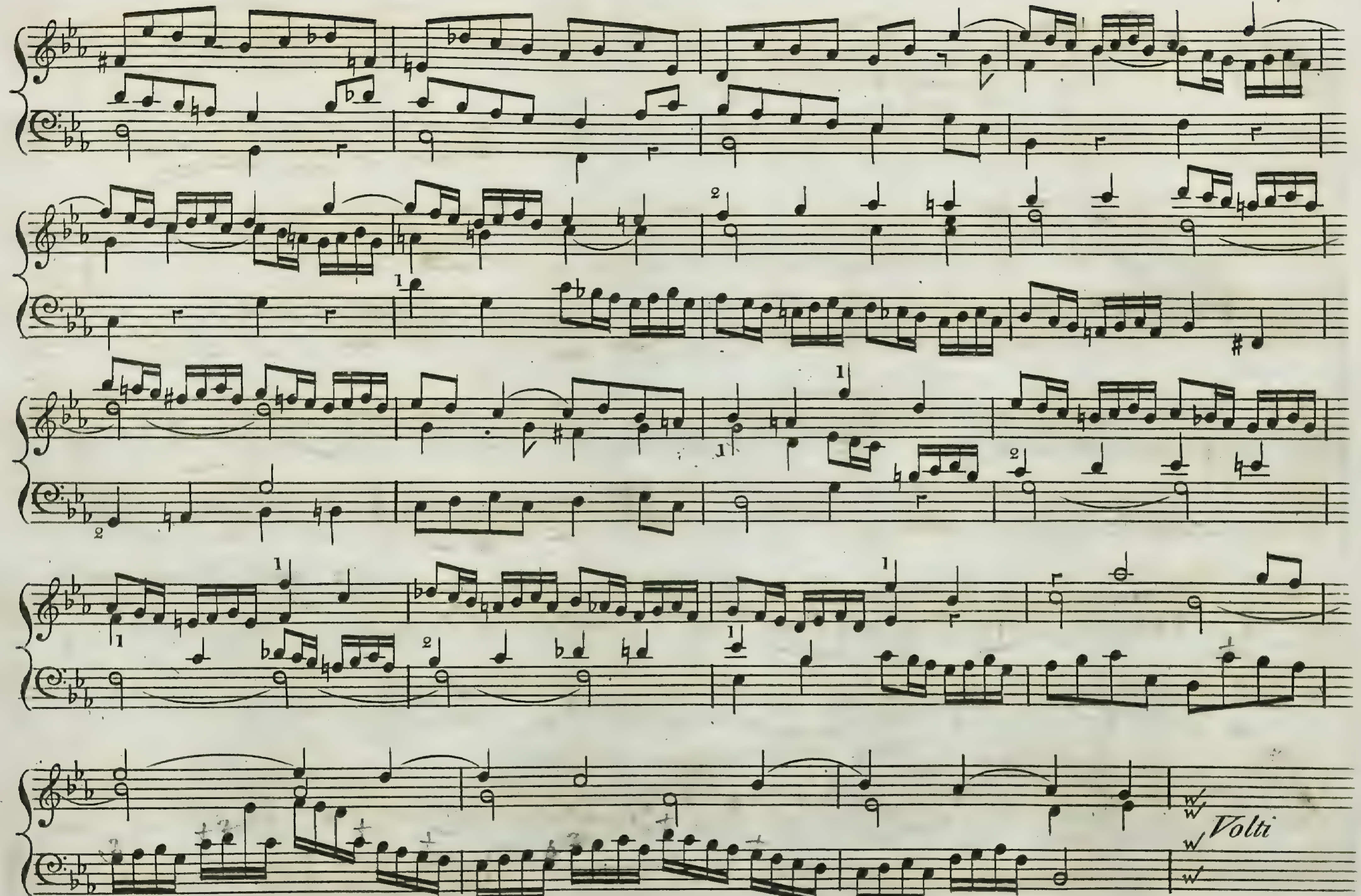


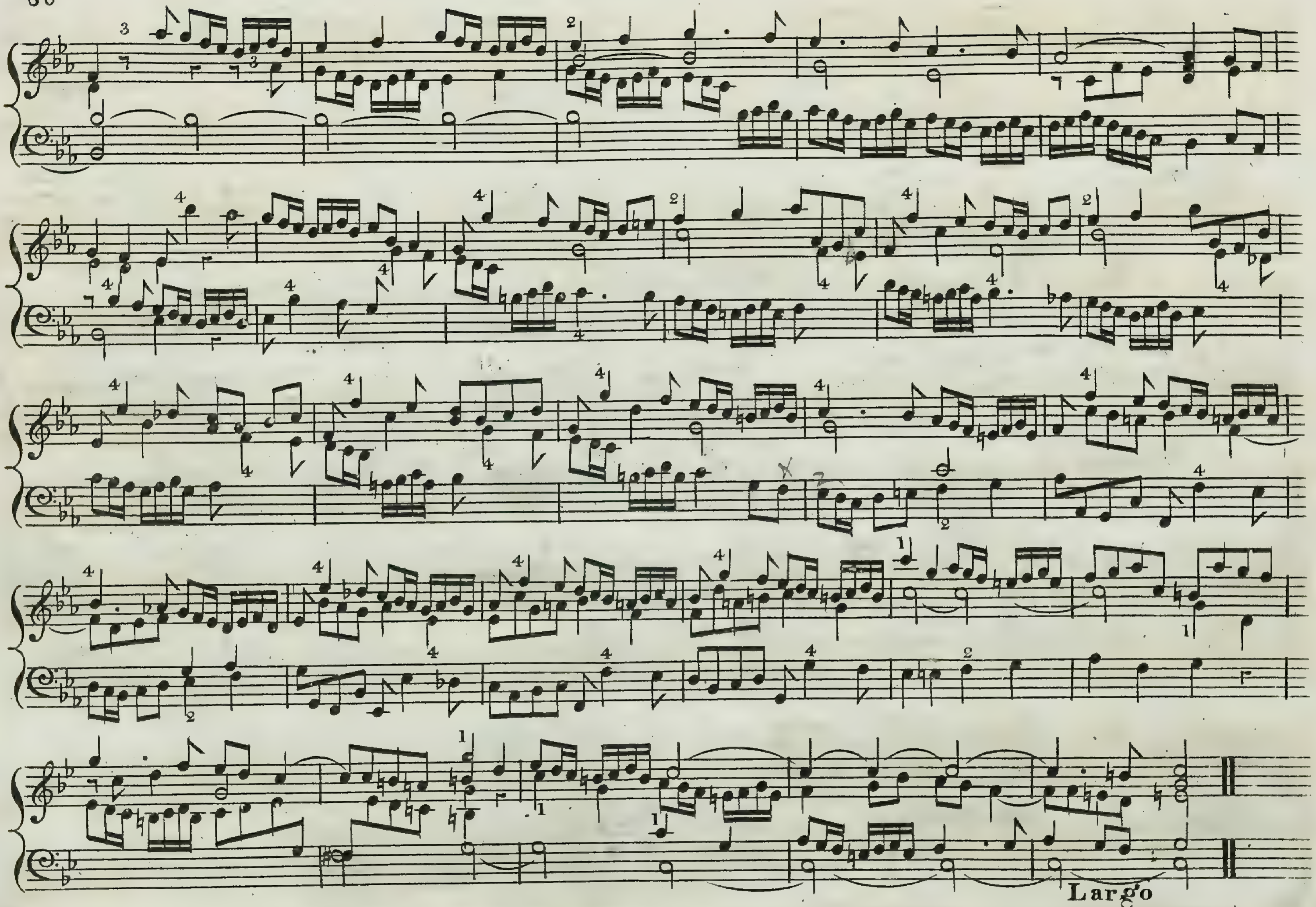

piu:
for:
for:
Adagio

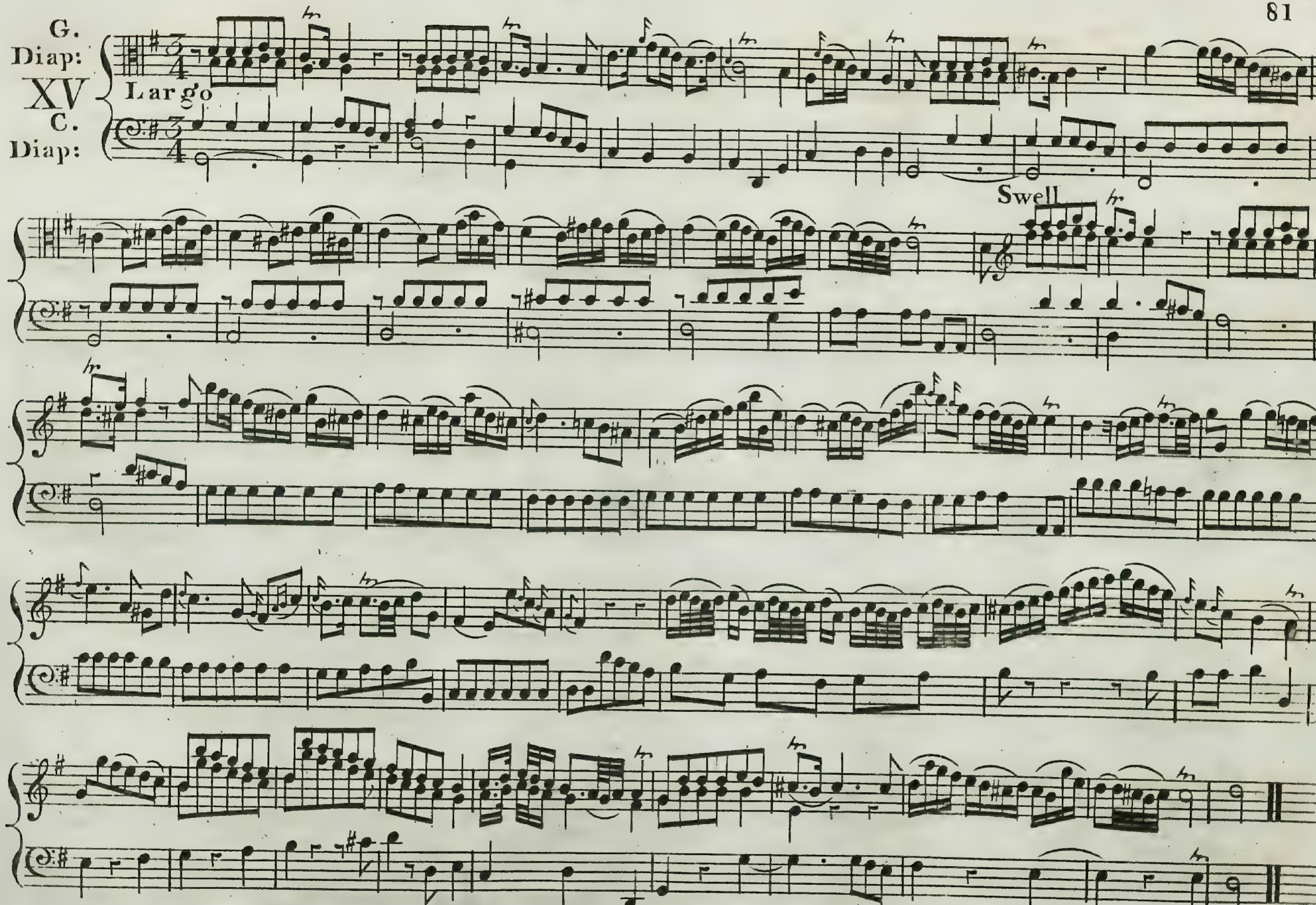

Adagio
XIV
for:
pia:
for:
pia:
for:
pia:
for:
pia:
for:
pia:
for:
pia:
for:
pia:
Allegro

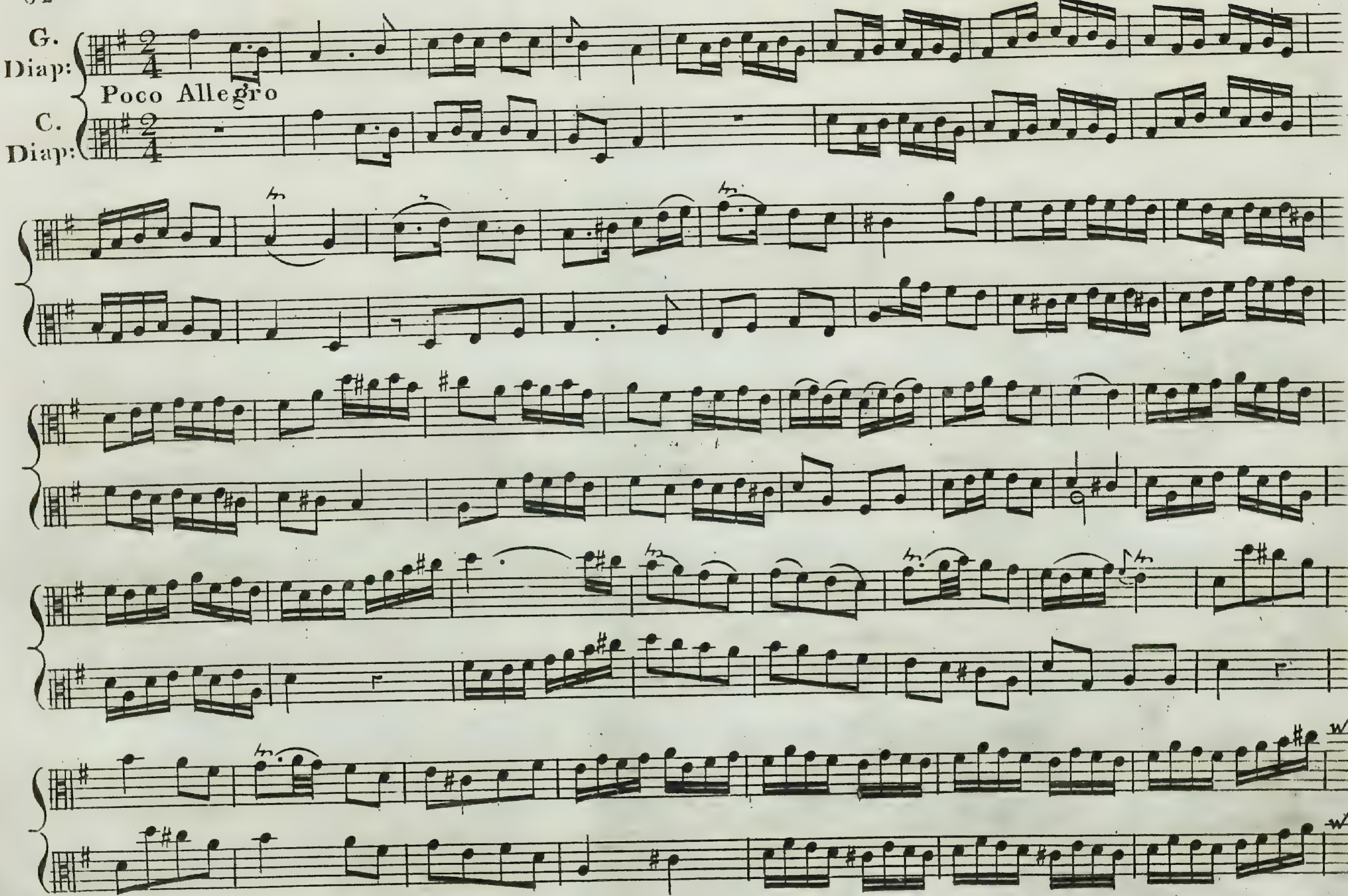

Largo

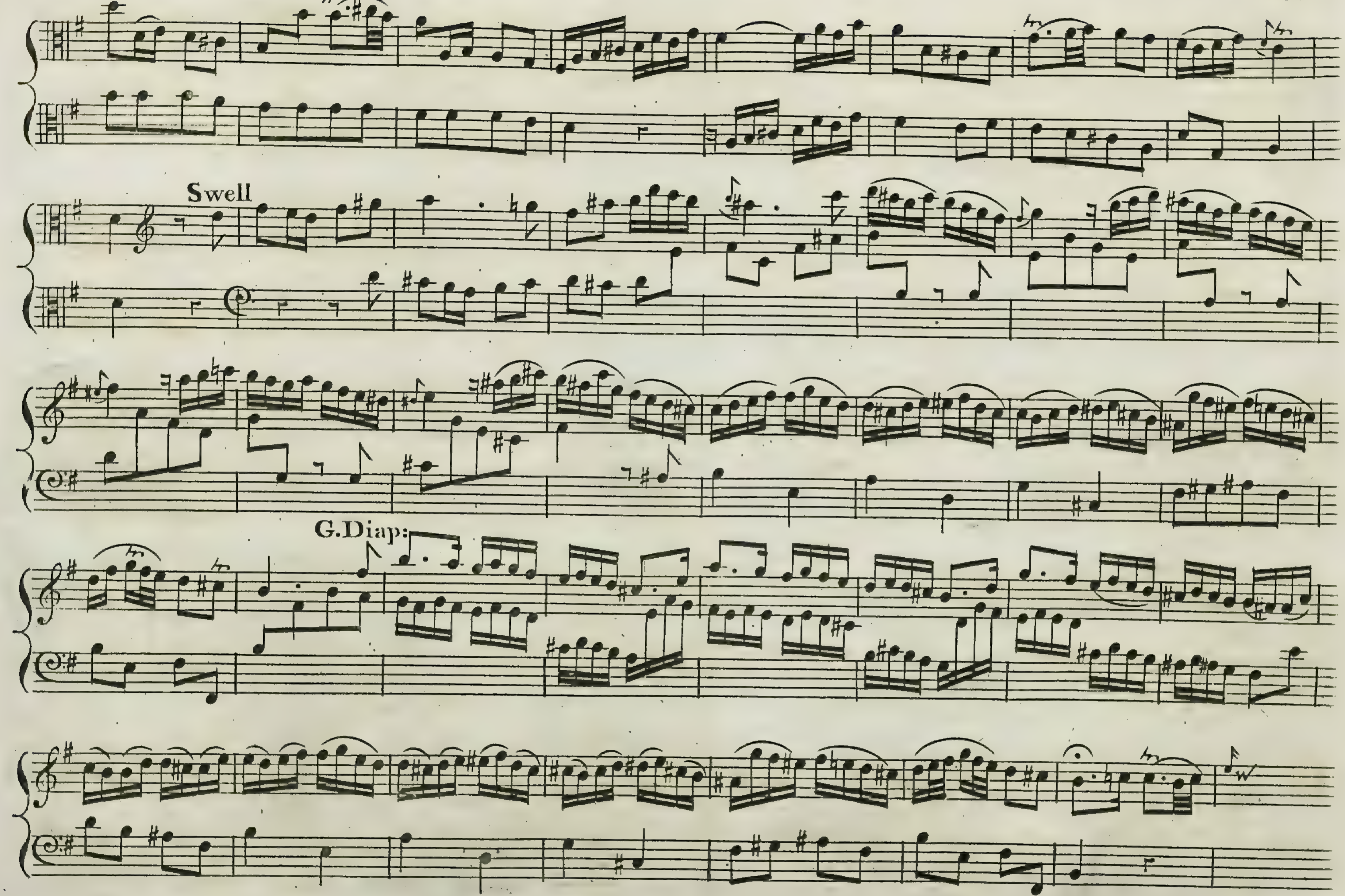

Allegro

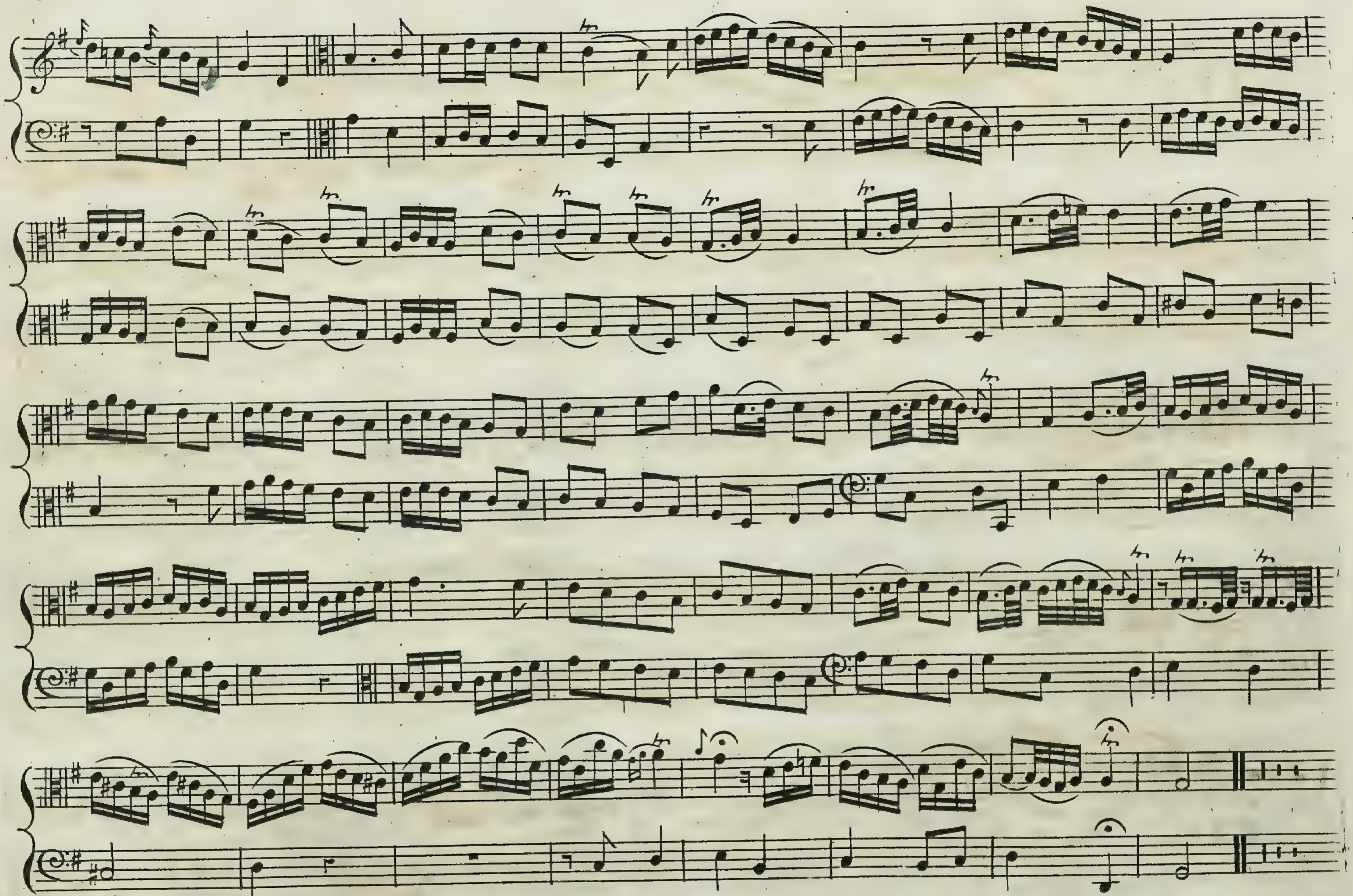

Volti

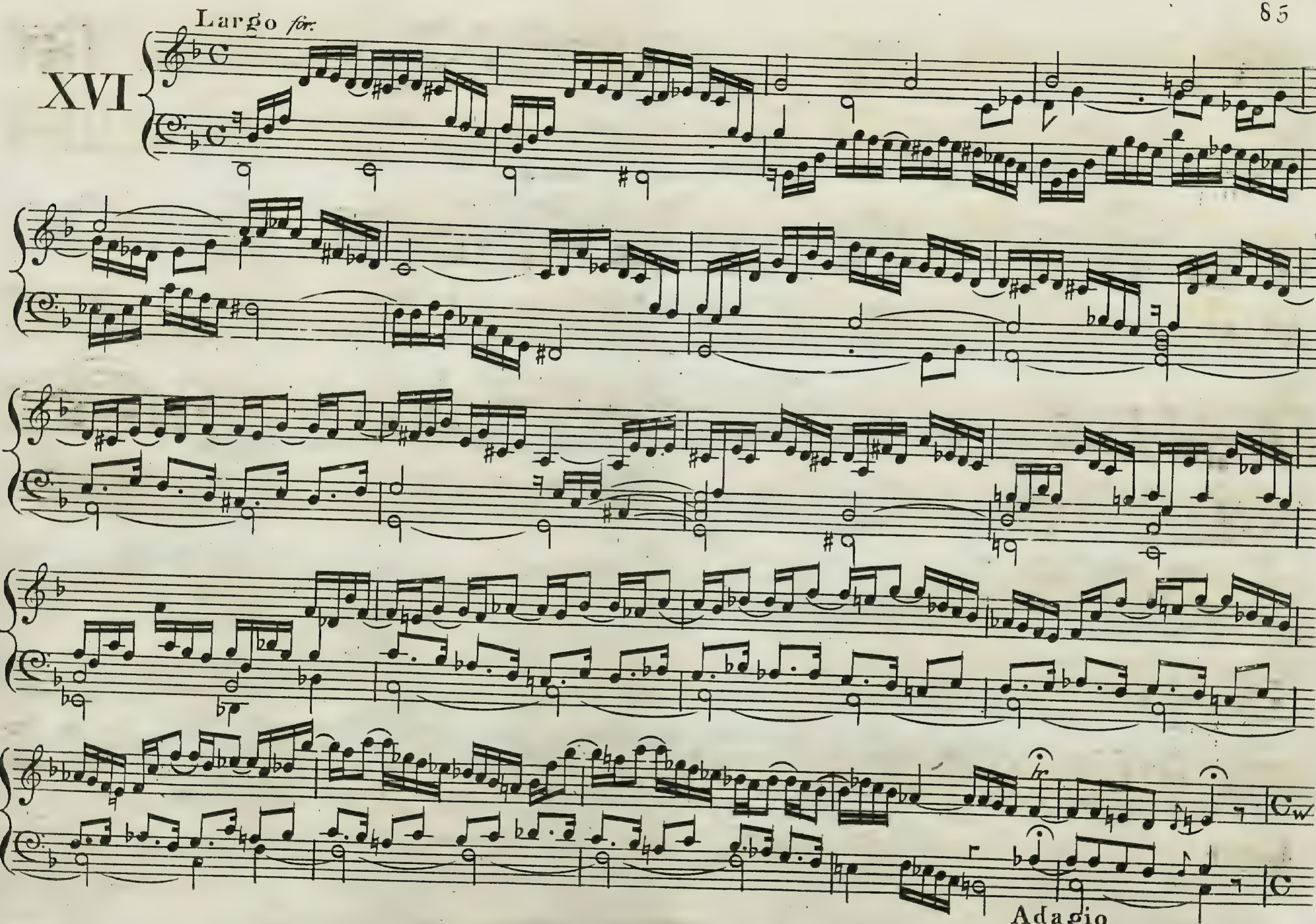

Largo

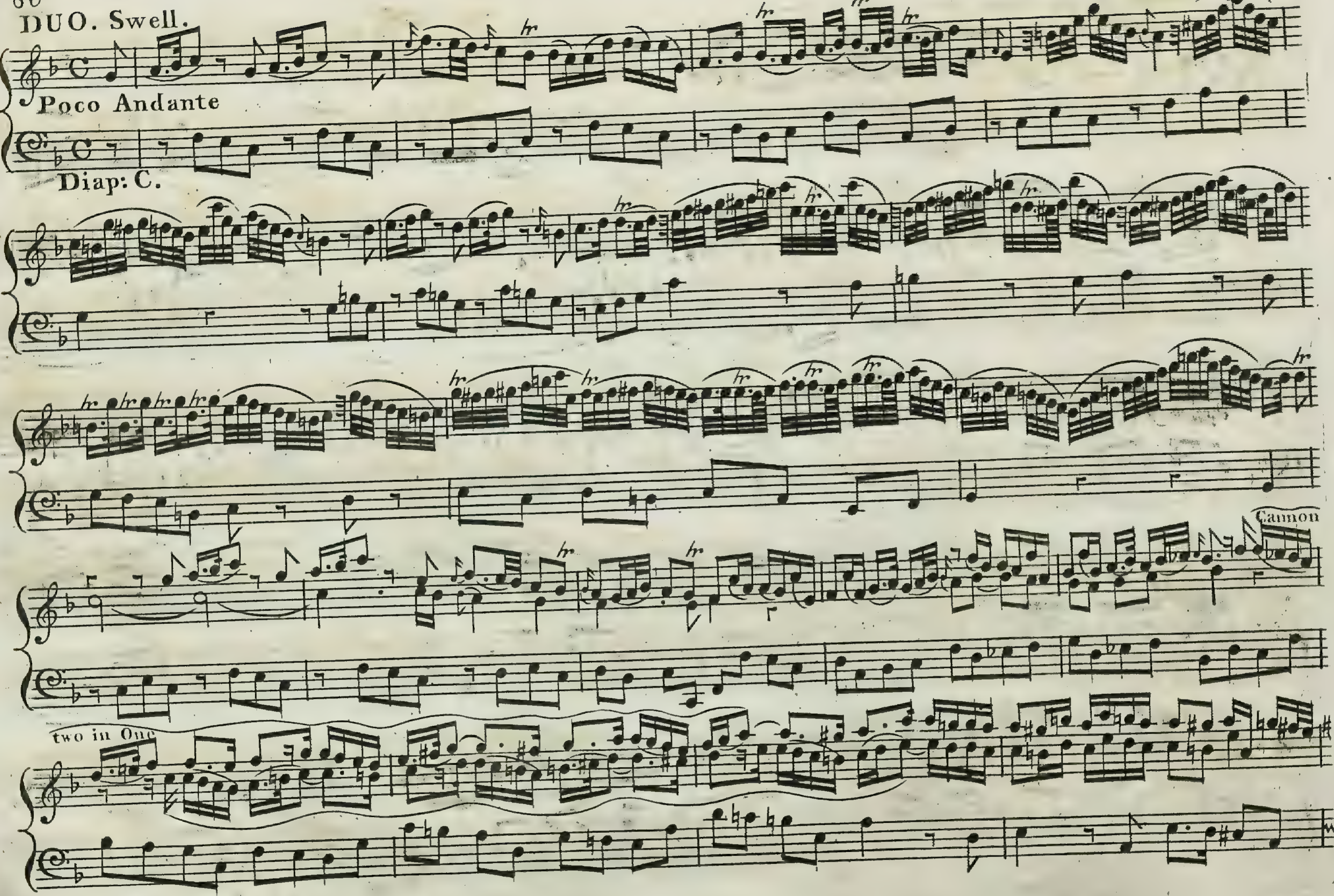

G. Diap:
XV
Largo
C. Diap:
Swell

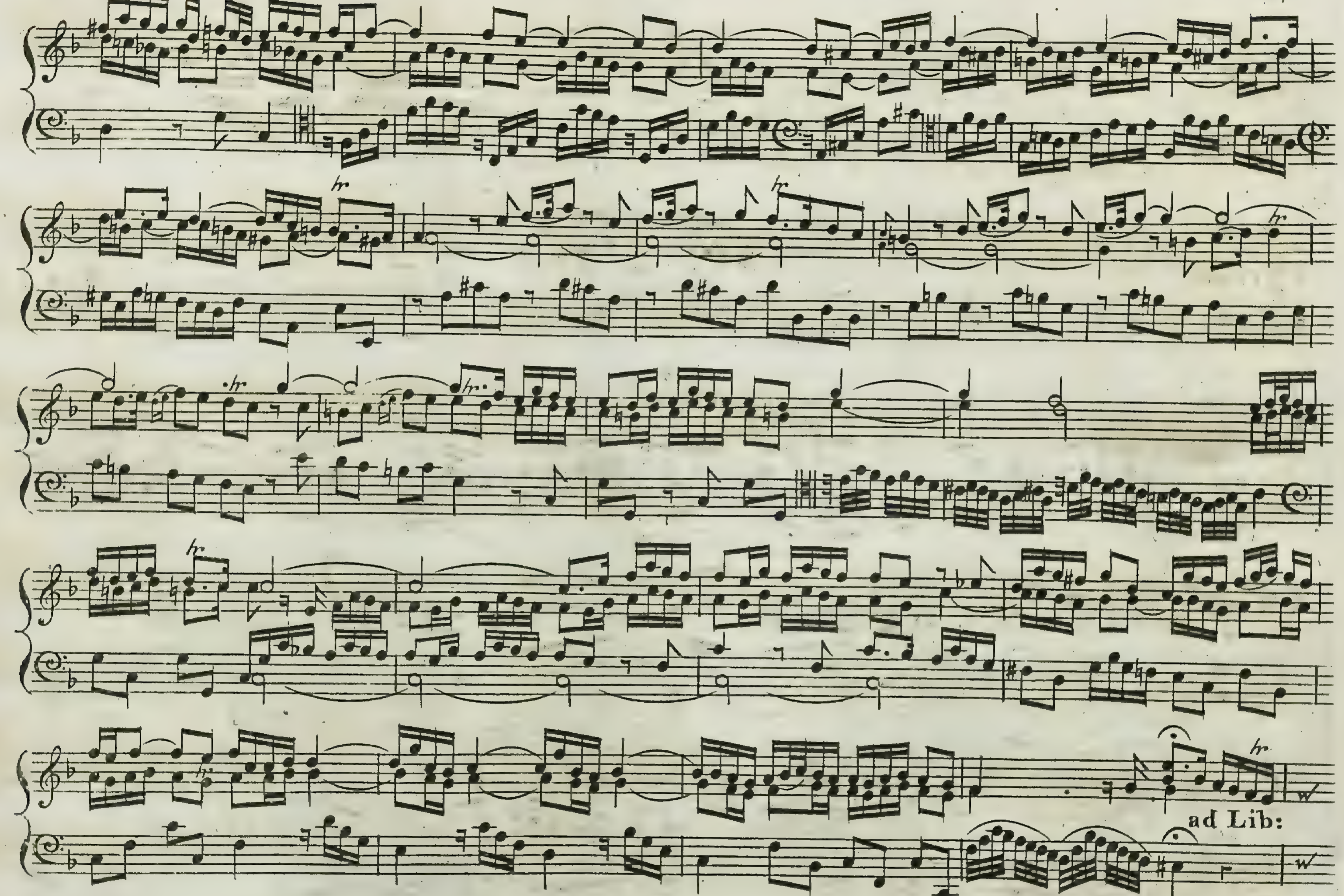

G. Diap:
Poco Allegro
C. Diap:

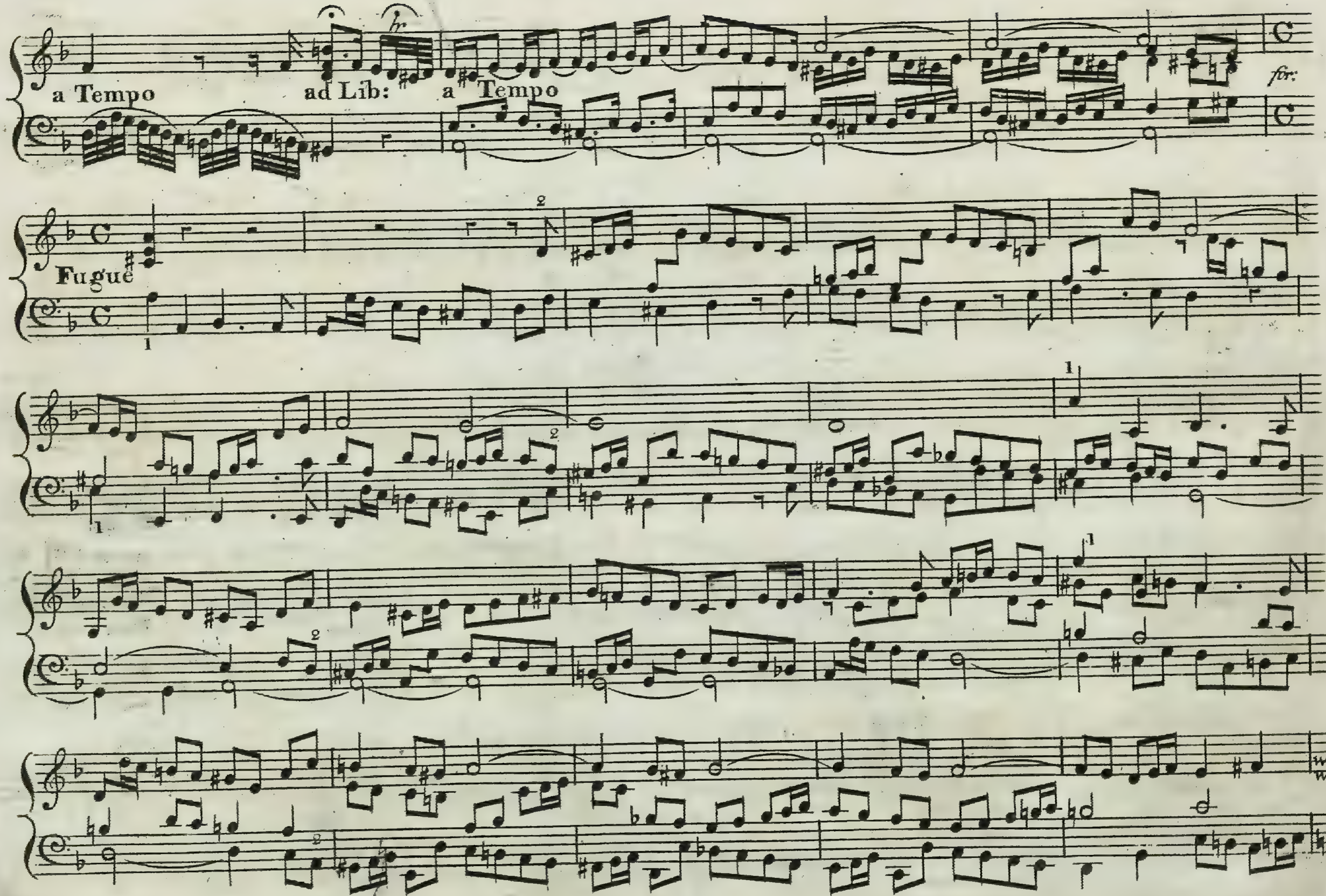

Swell
G.Diap:

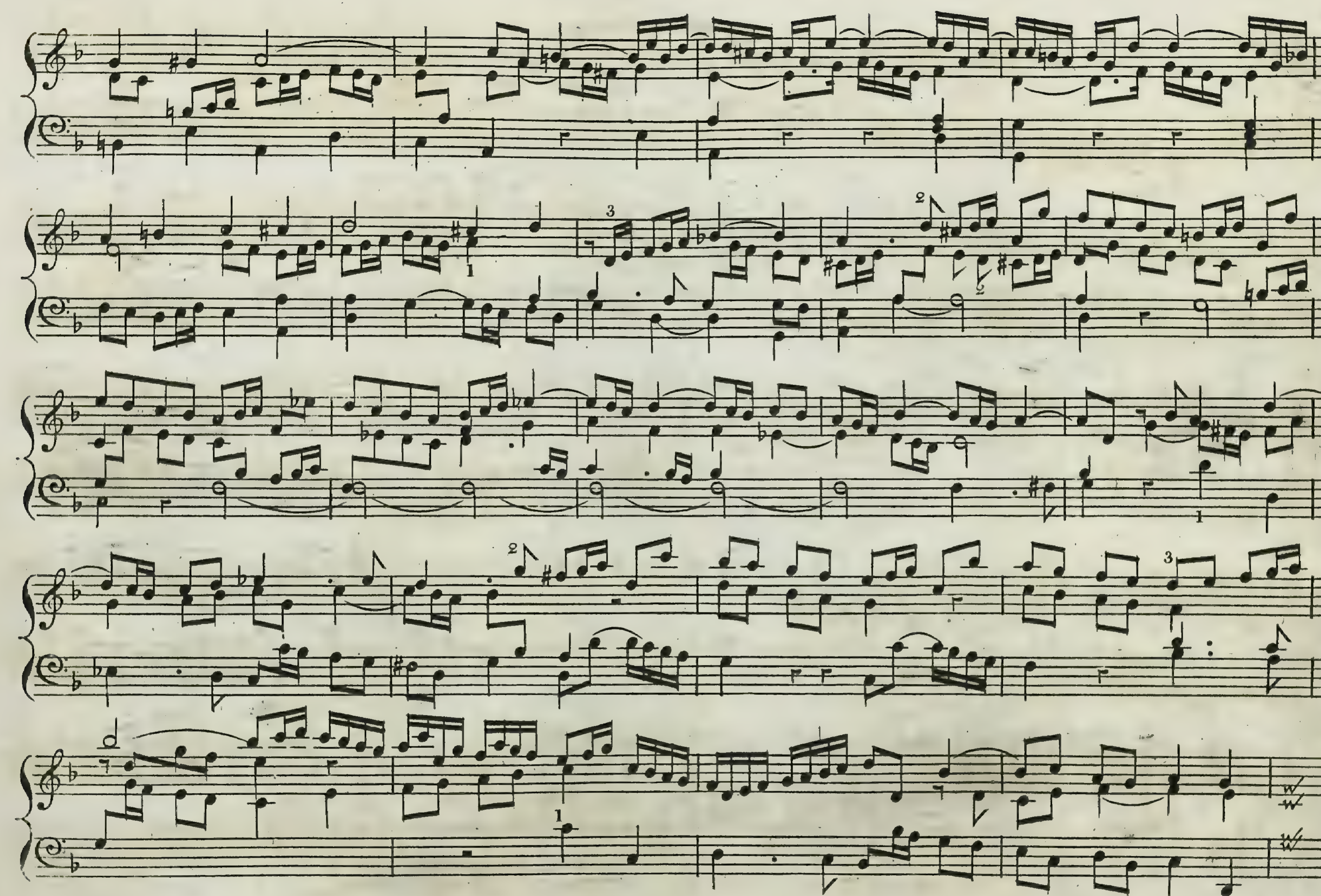


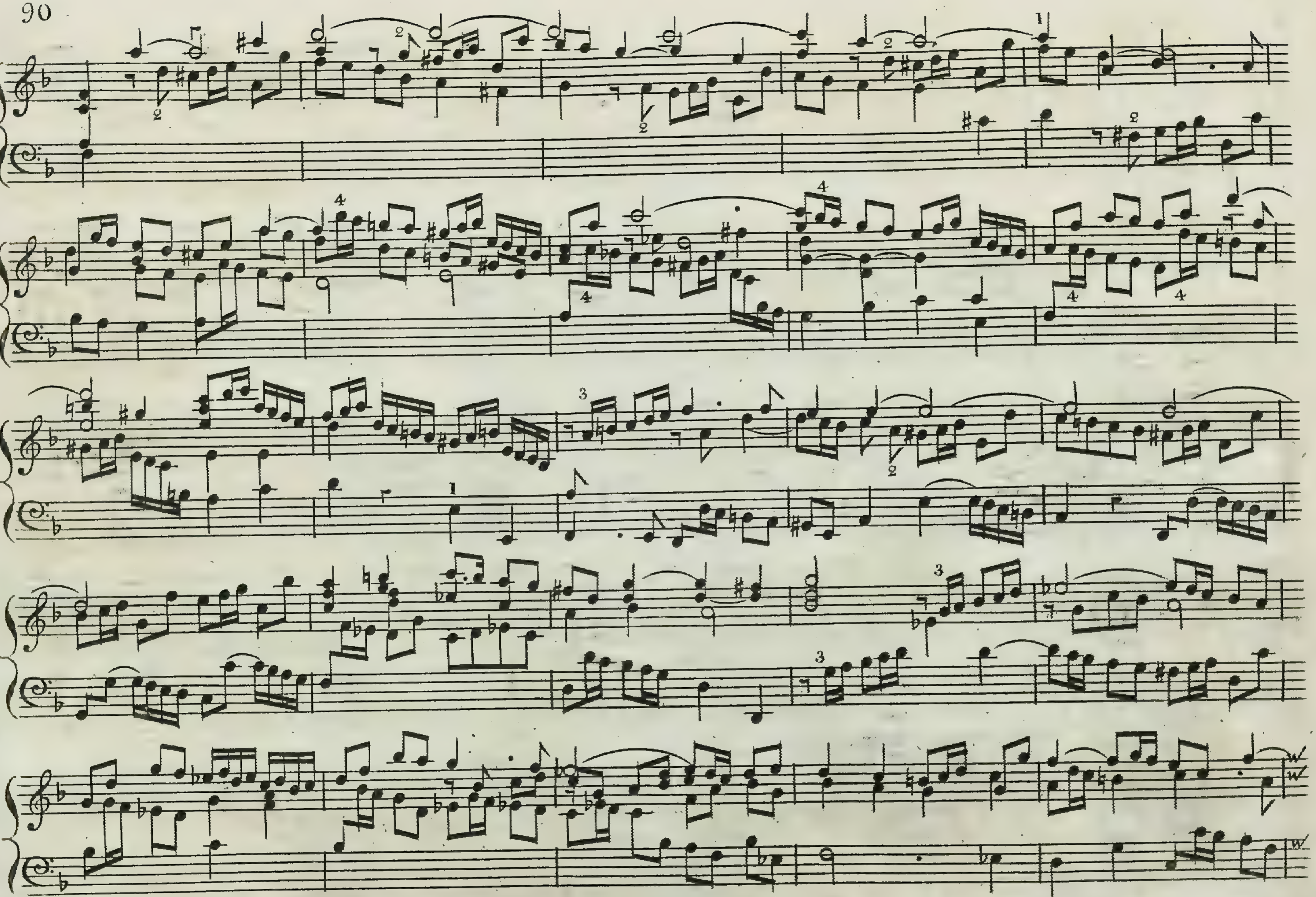

Largo for.
XVI
tr
Adagio

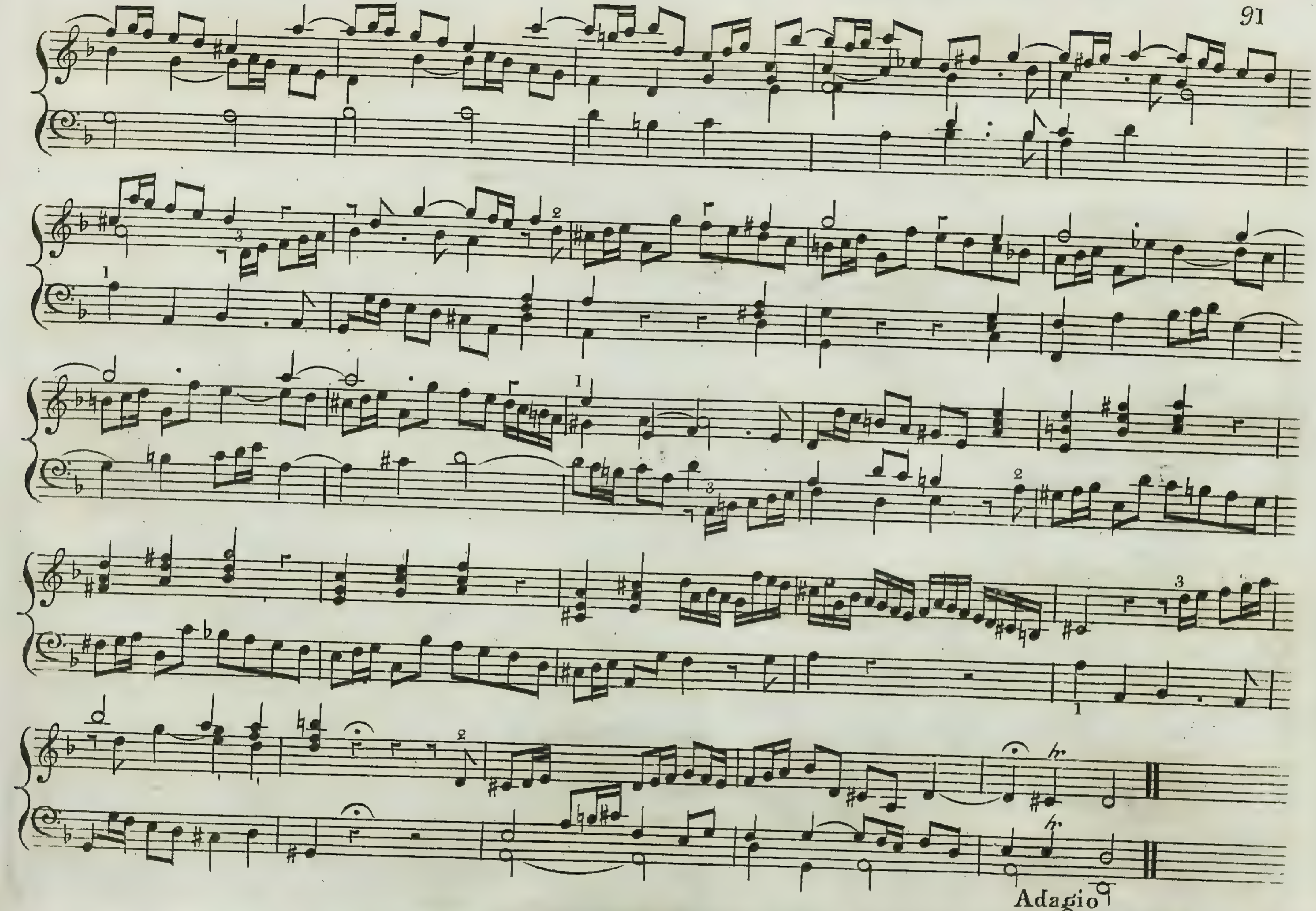

DUO. Swell.
Poco Andante
Diap: C.
Cannon
two in One

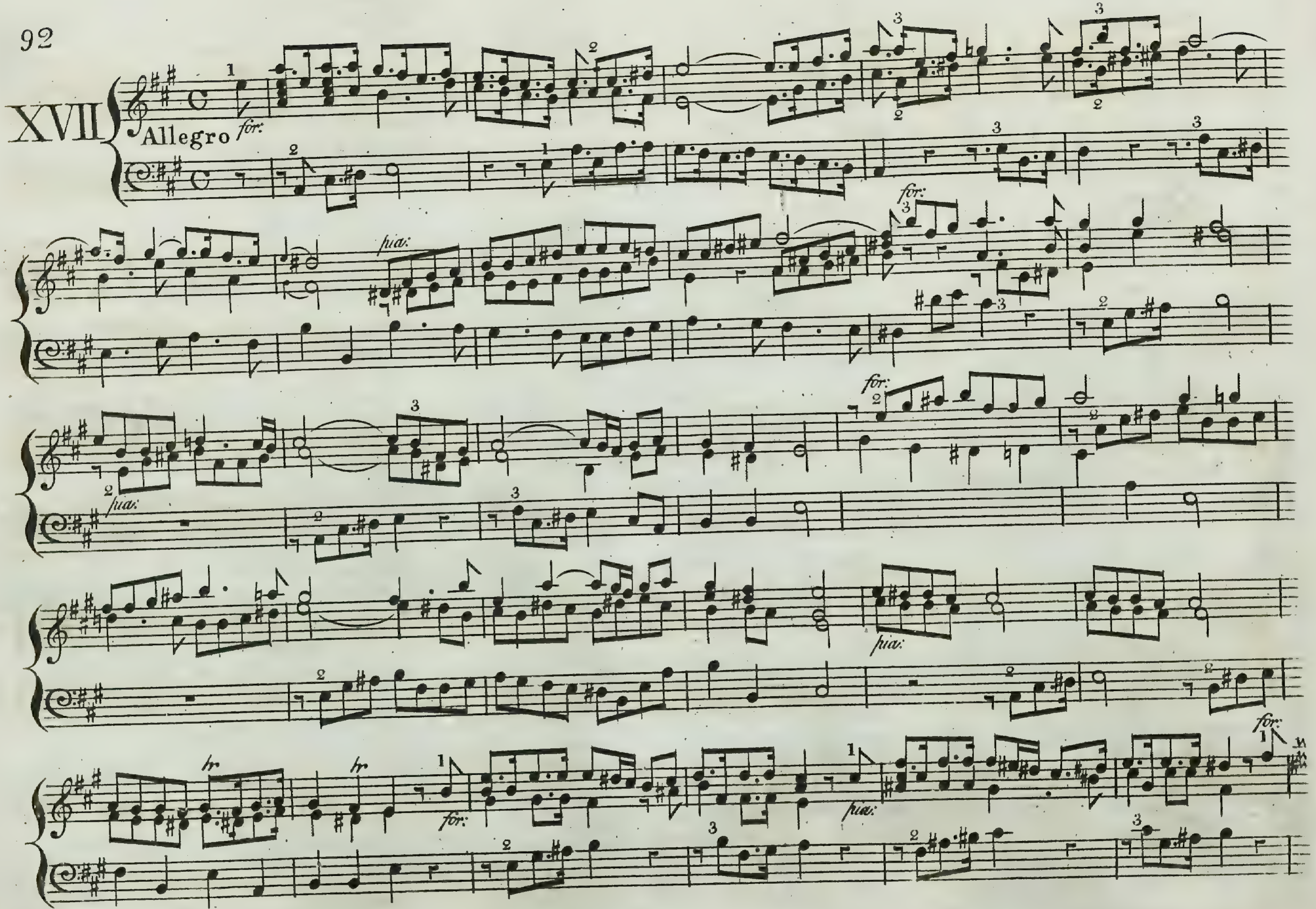

ad Lib:

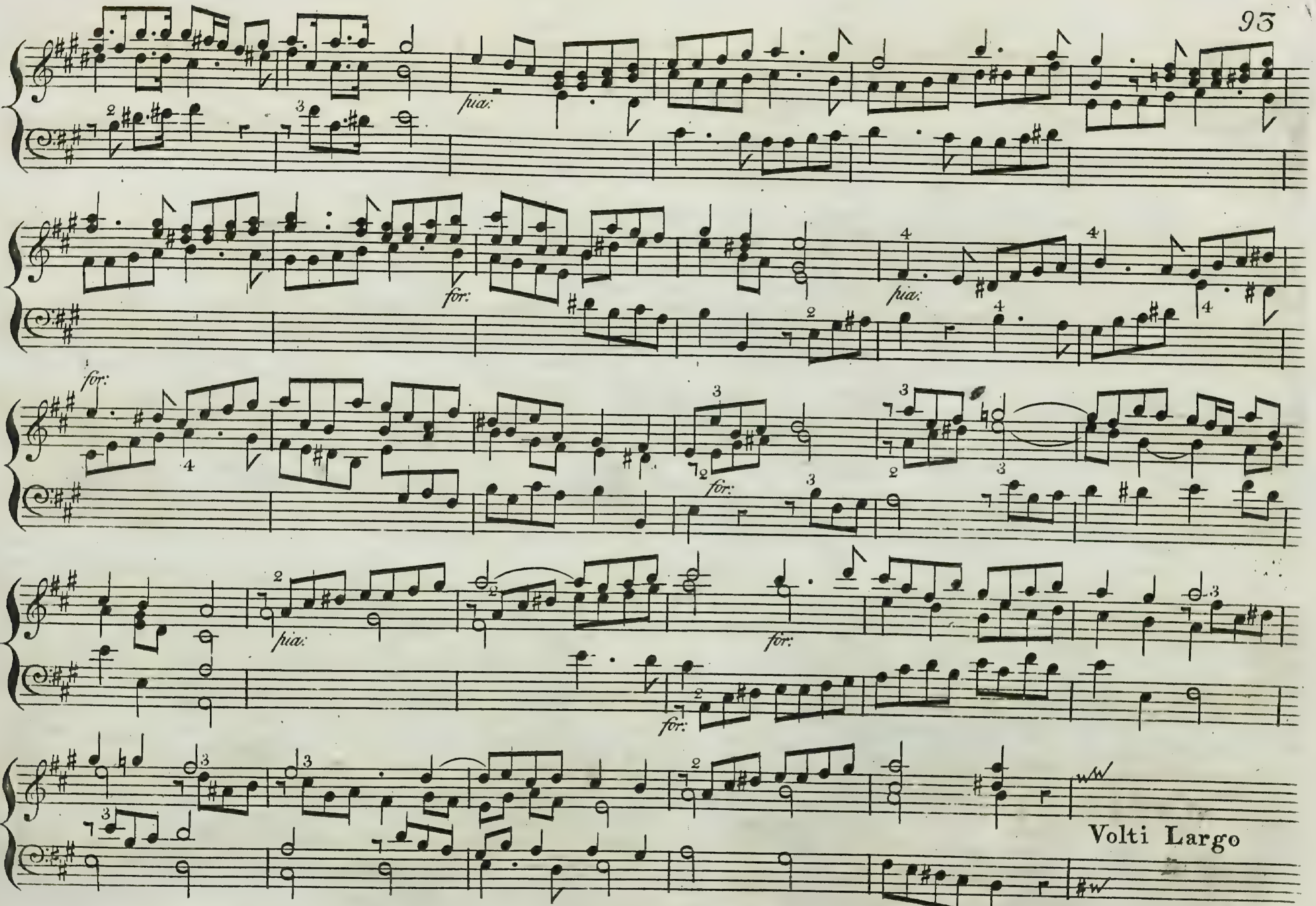

a Tempo
ad Lib:
a Tempo
for:
Fugue

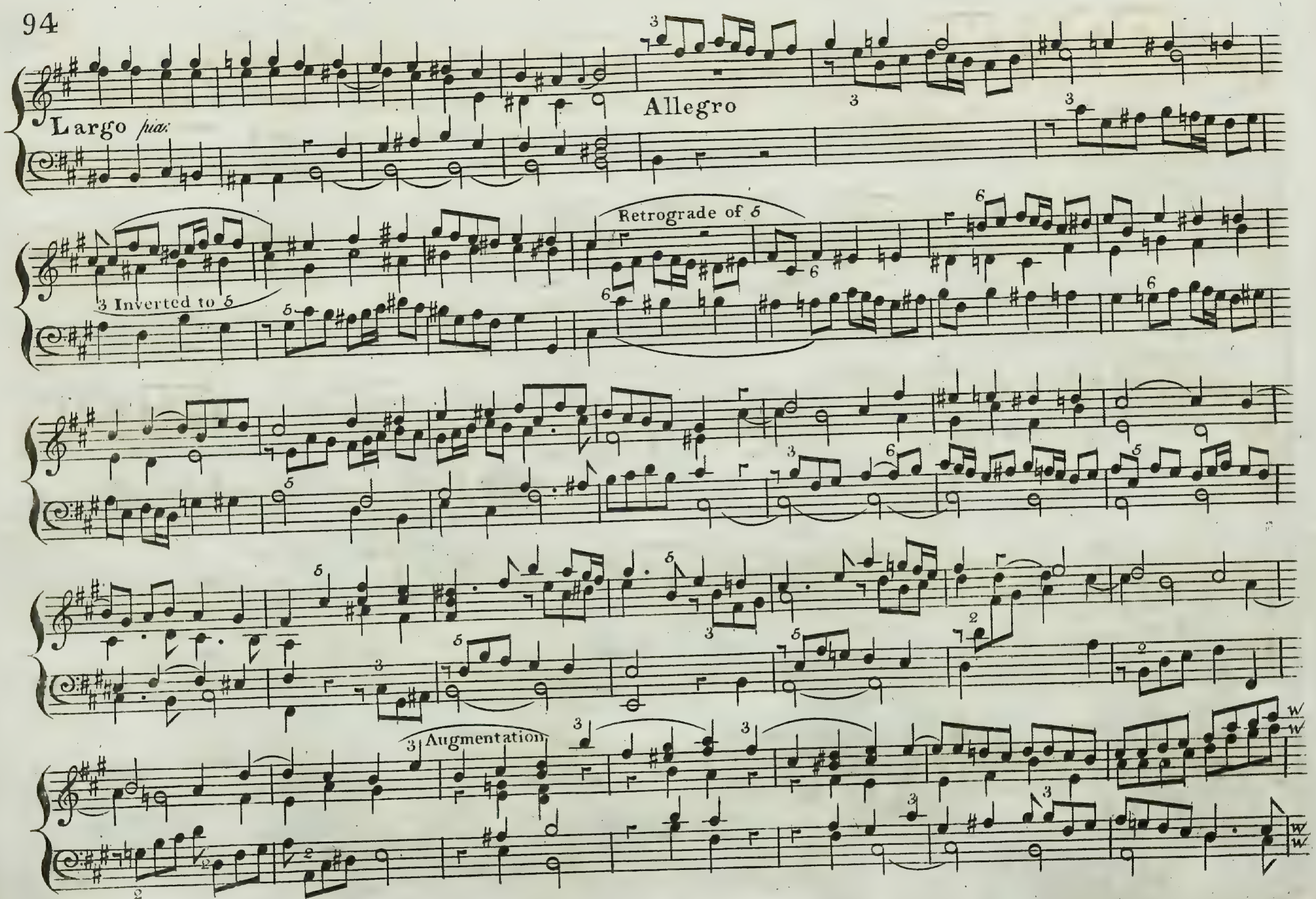


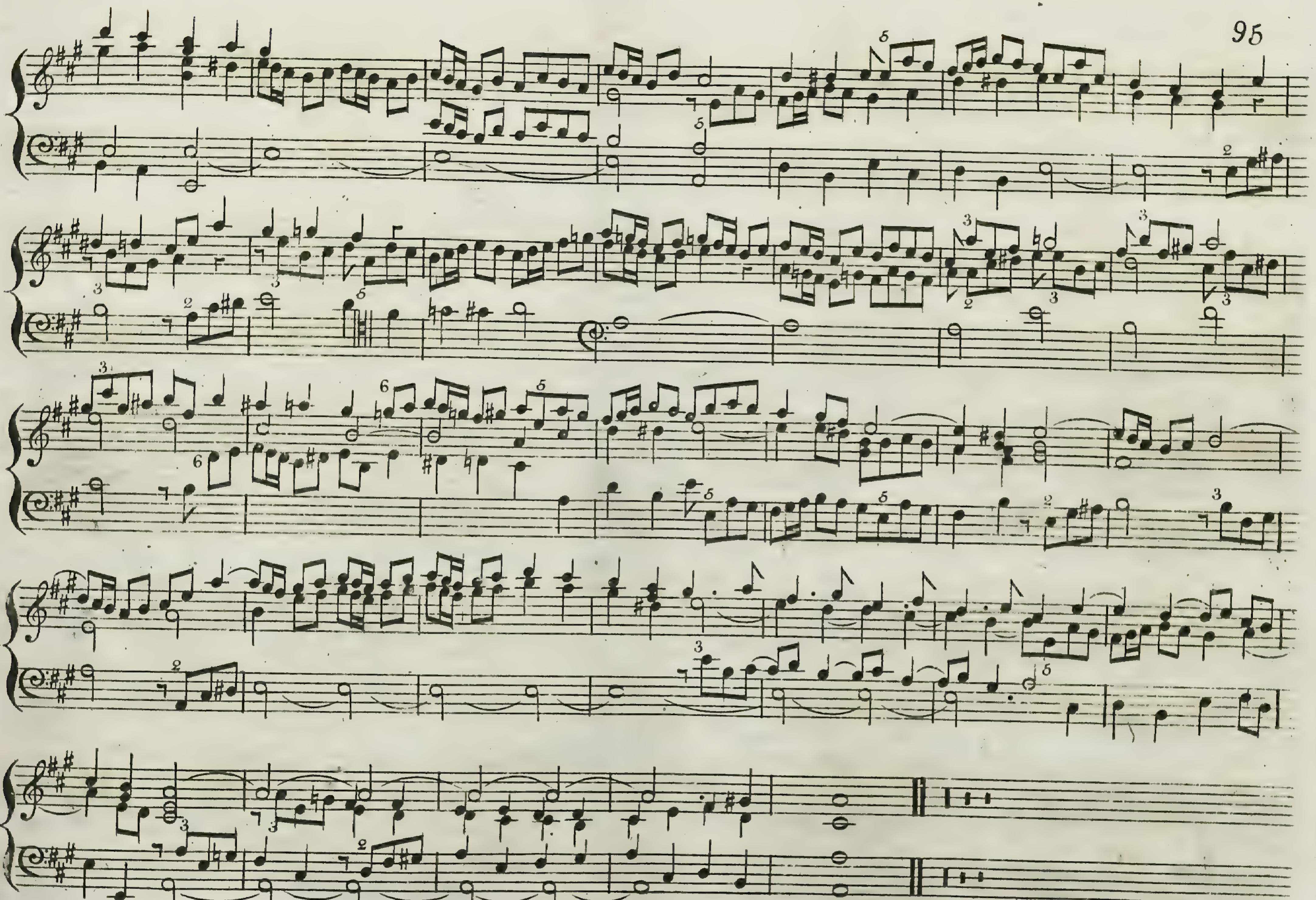



Adagio

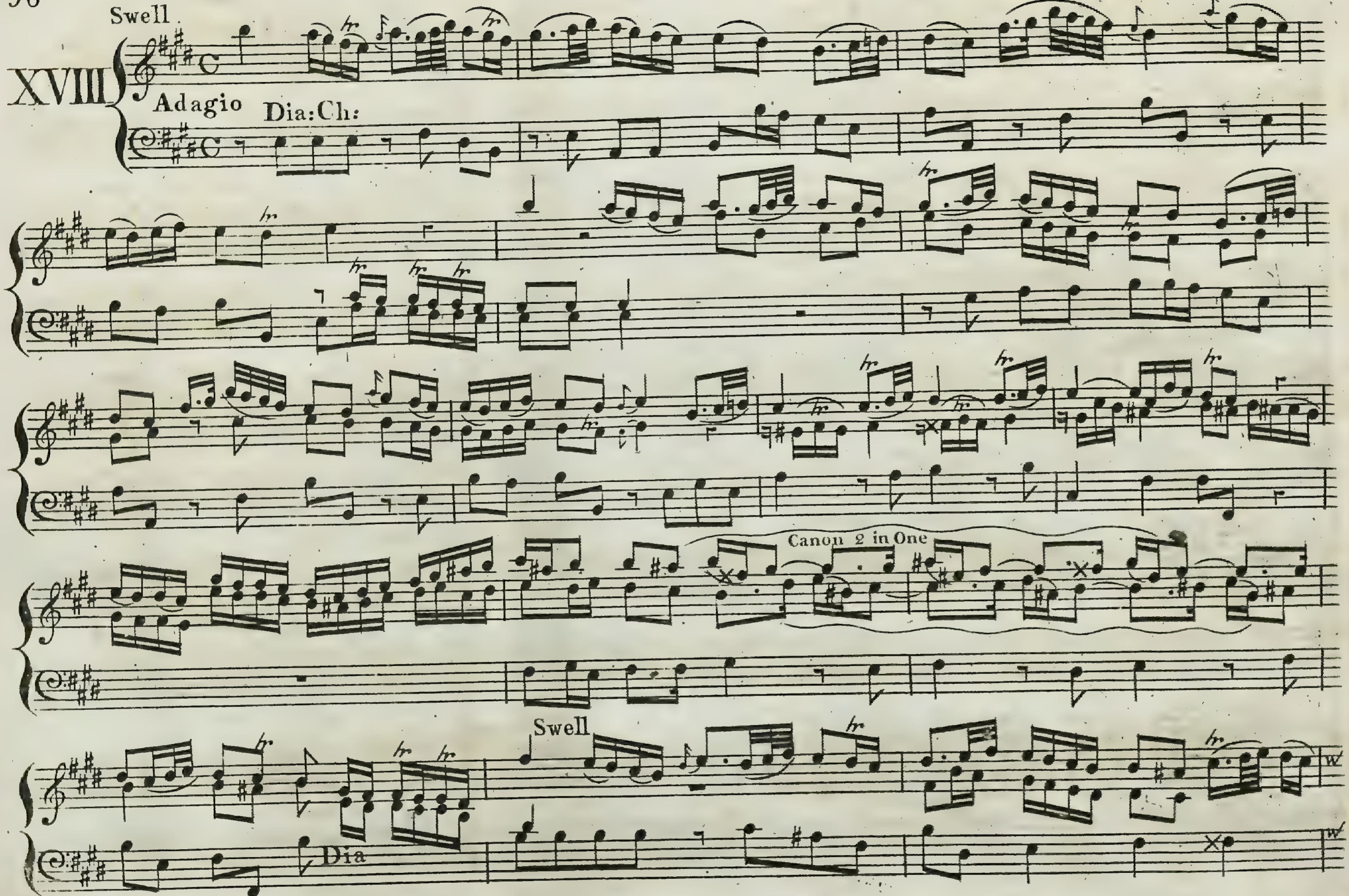

XVII
Allegro
for:
pia:
tr

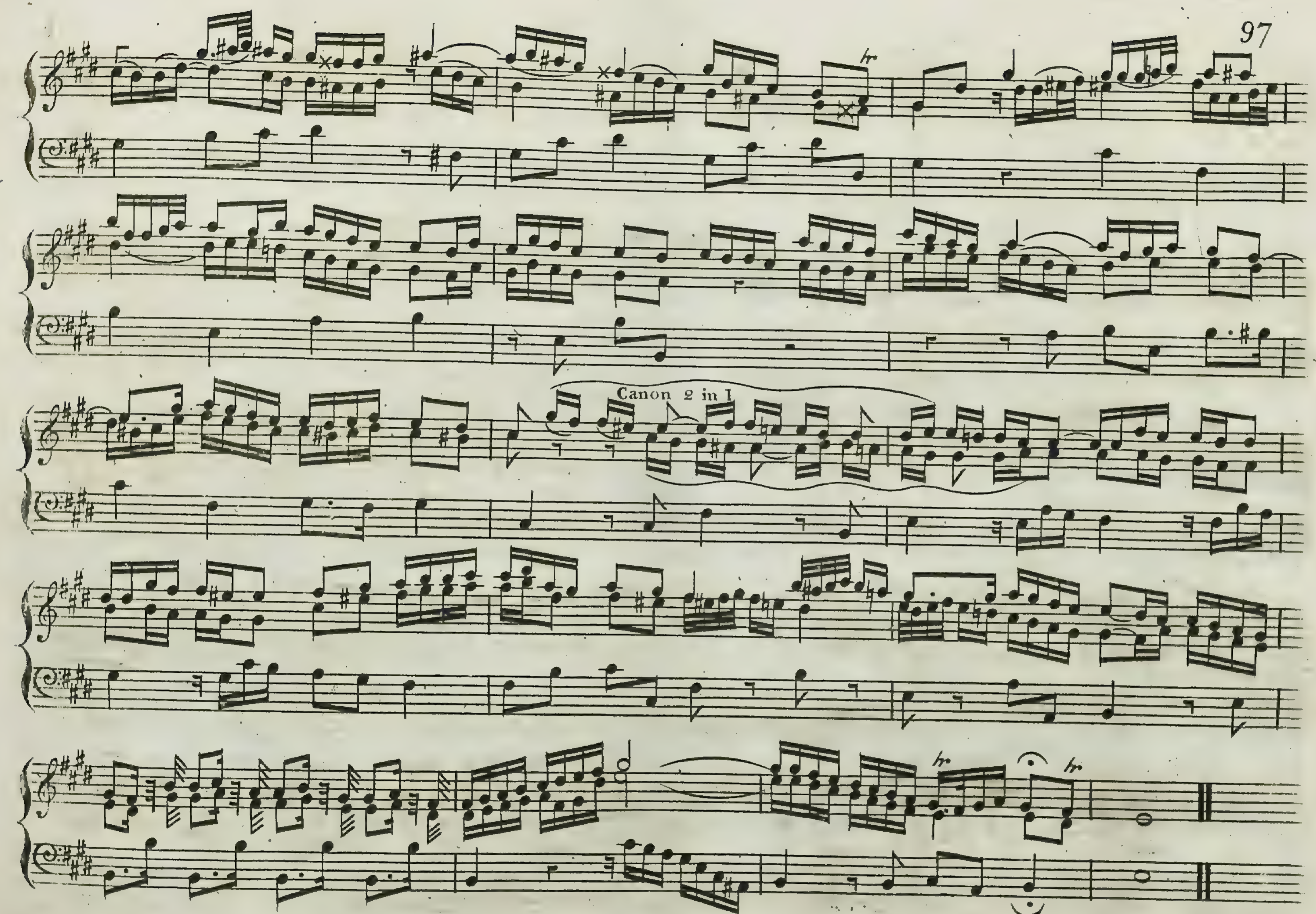

pia:
for:
Volti Largo

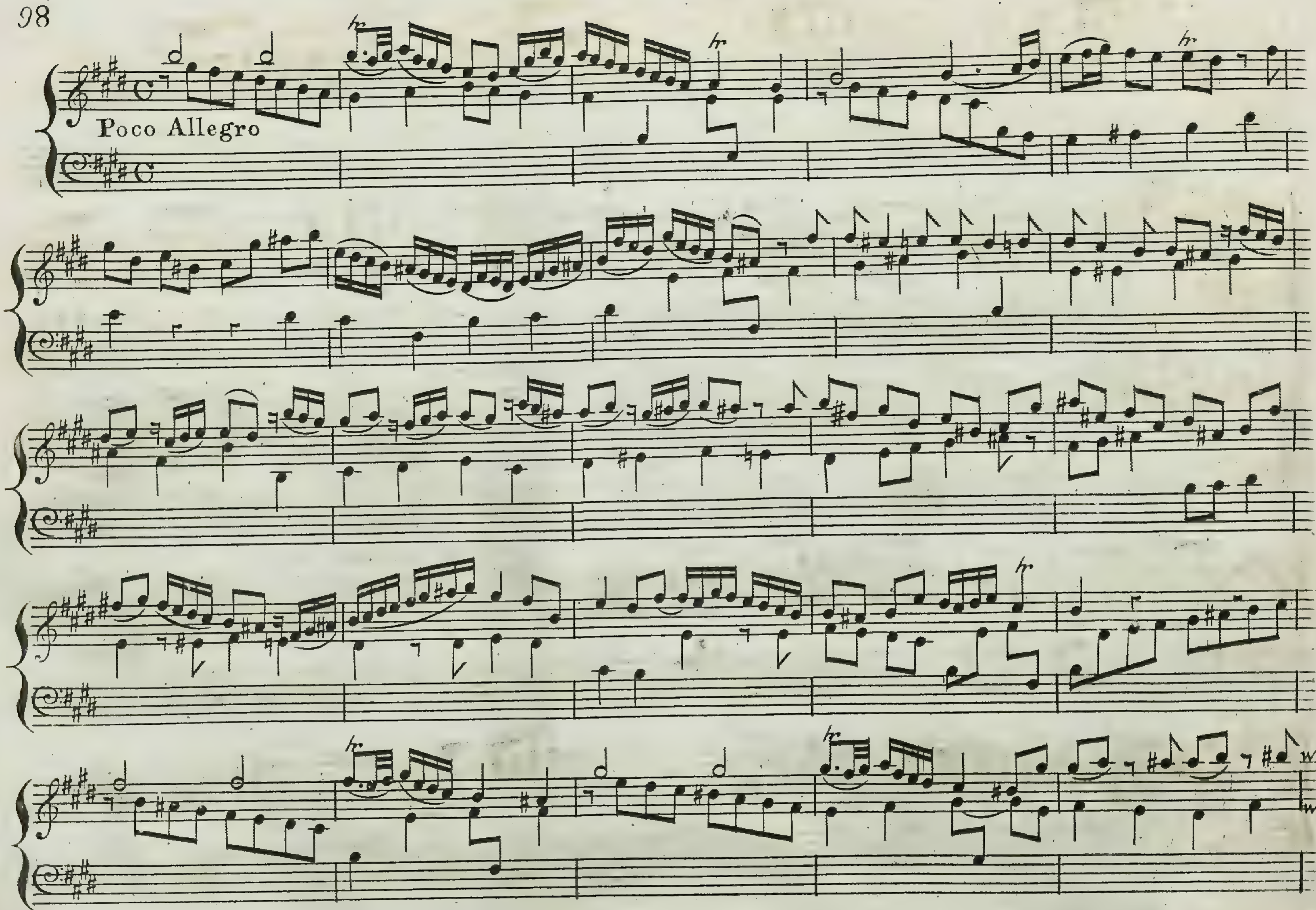

Largo pia:
Allegro
3 Inverted to 5
Retrograde of 5
Augmentation

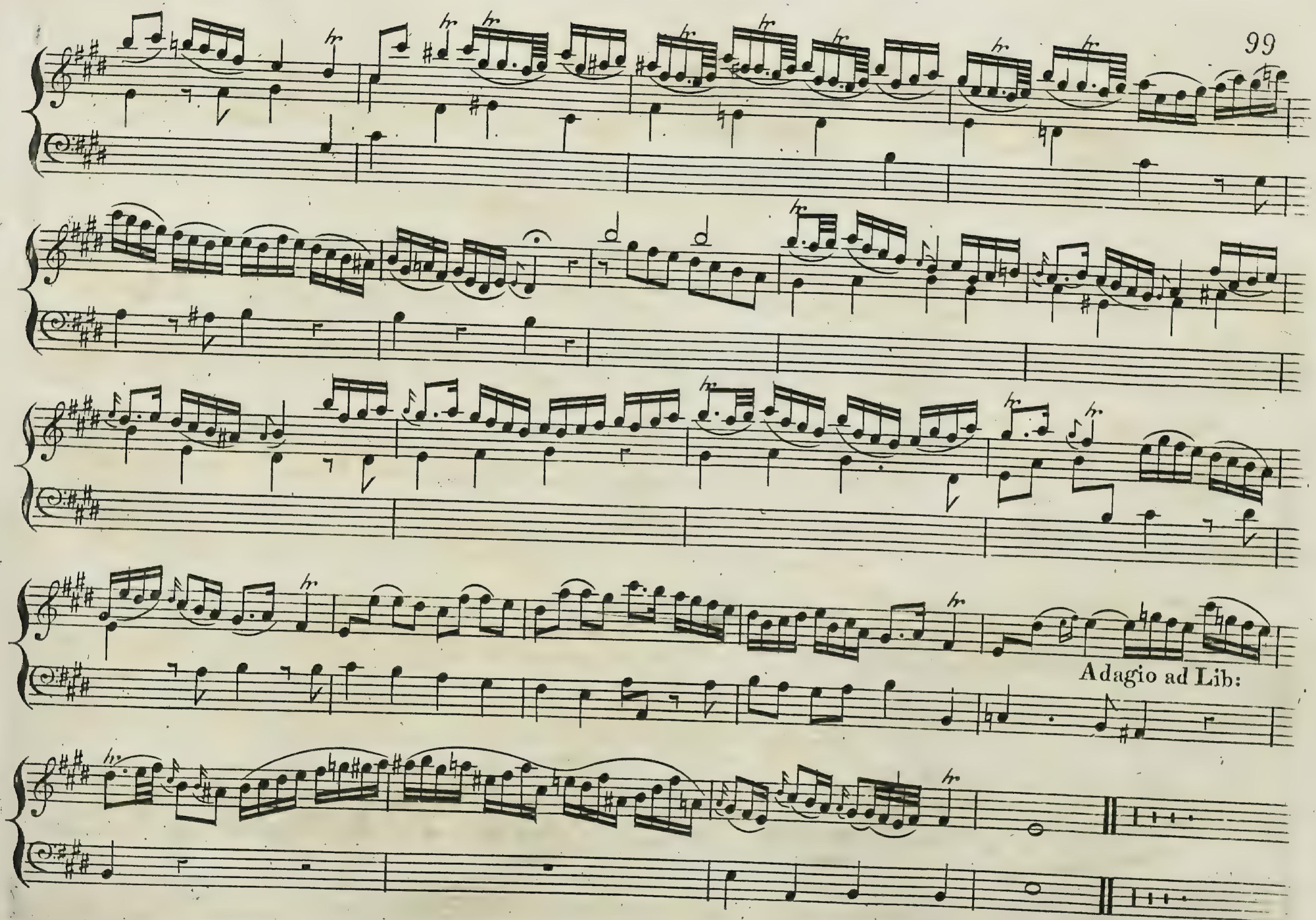


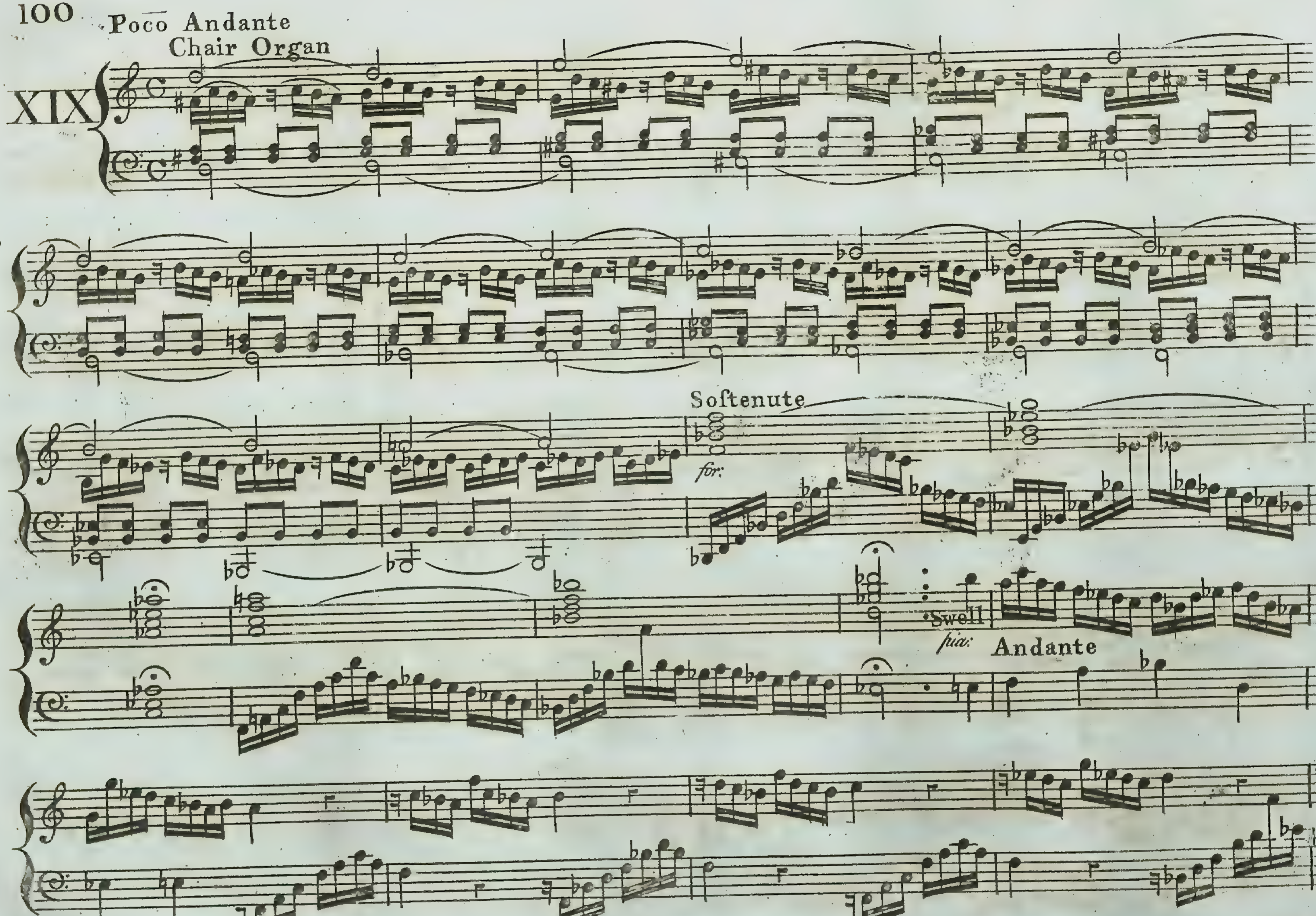
DUO

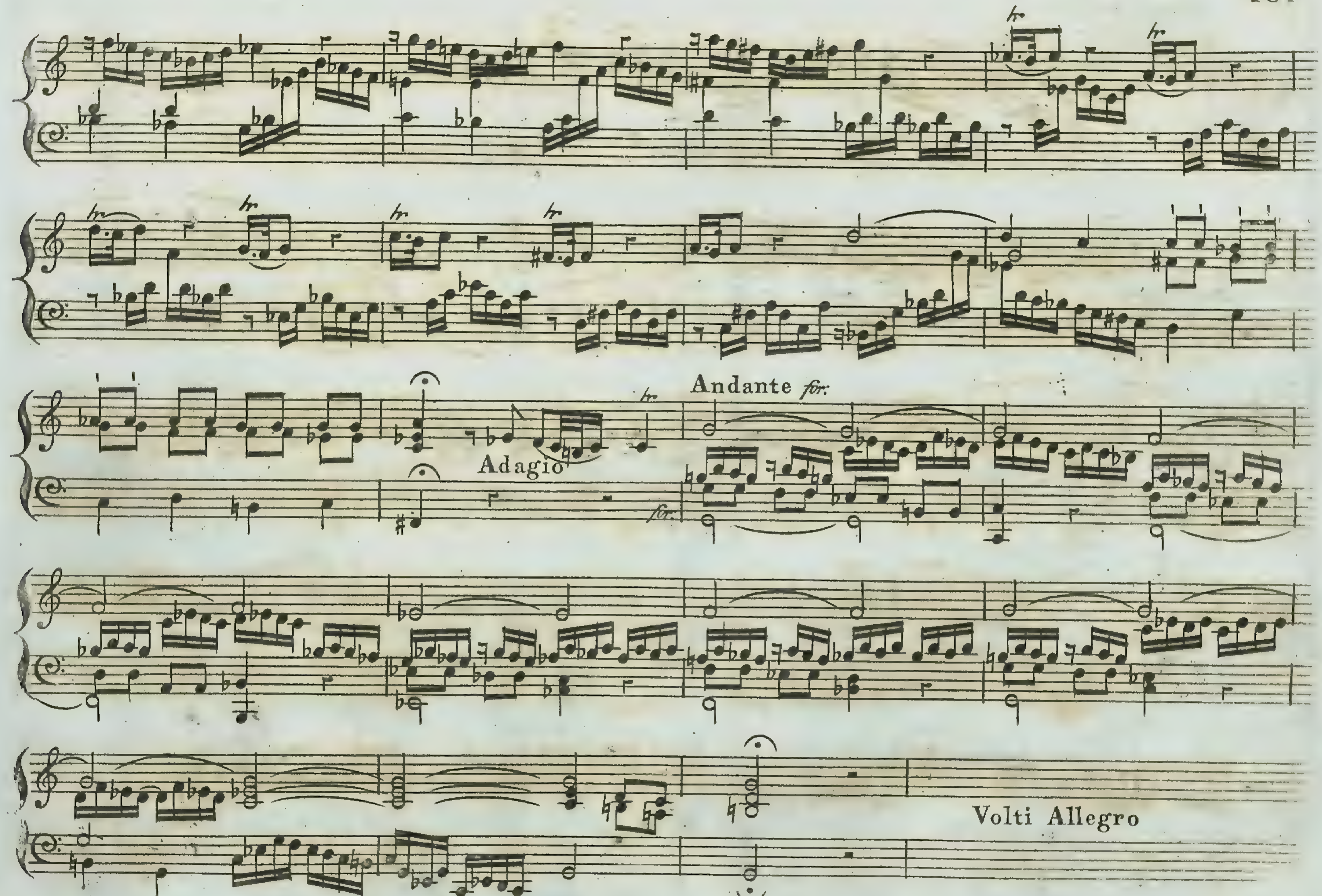



Canon 2 in 1

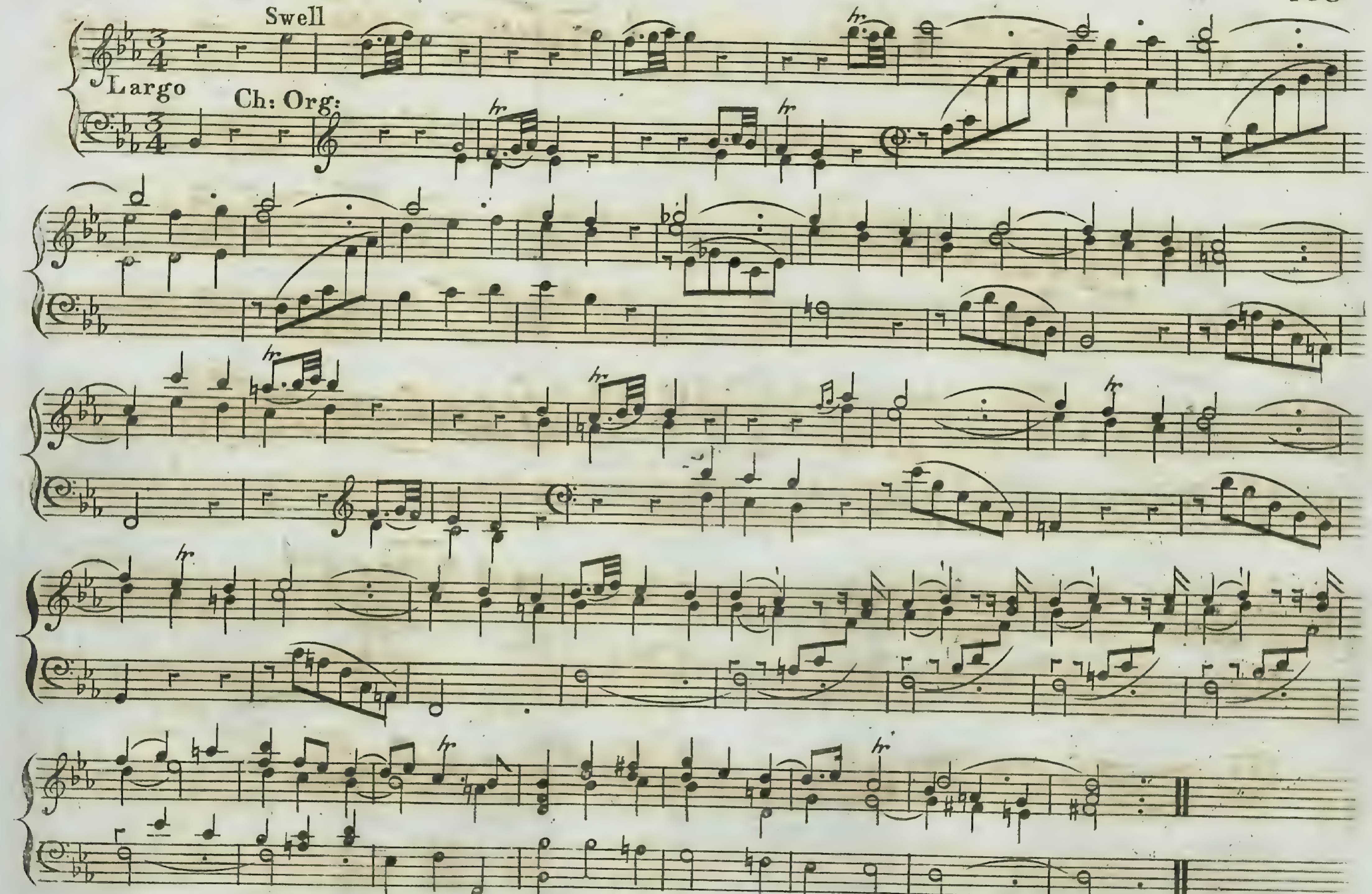

Poco Allegro

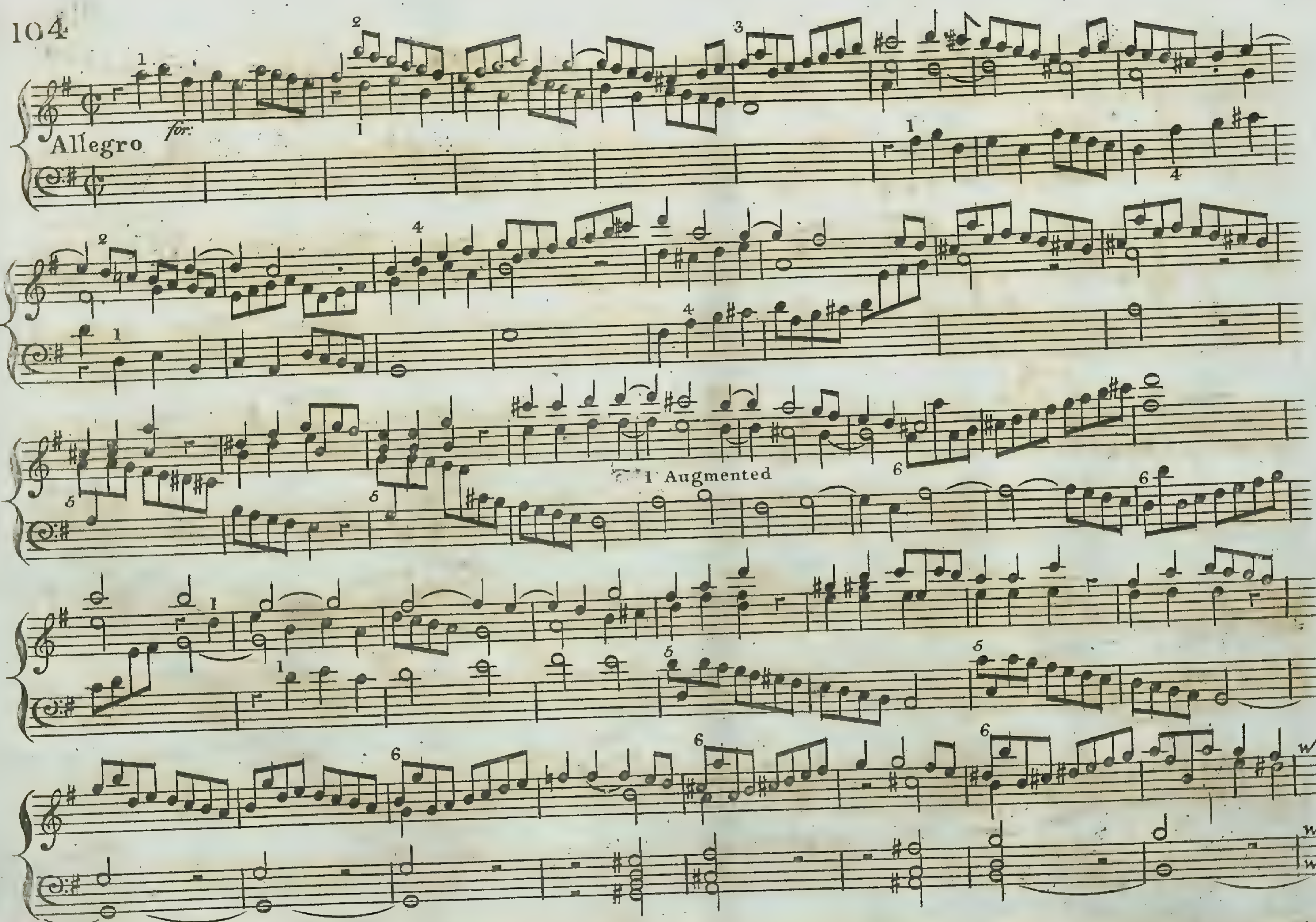

Adagio ad Lib:


Poco Andante
Chair Organ
XIX
Softenute
for:
Swell
pia:
Andante


Andante for:
Adagio
for:
Volti Allegro


Allegro
pia:
for:
tr
pia:
for:
tr
pia:


Swell
Largo
Ch: Org:


Allegro
for:
1 Augmented
w

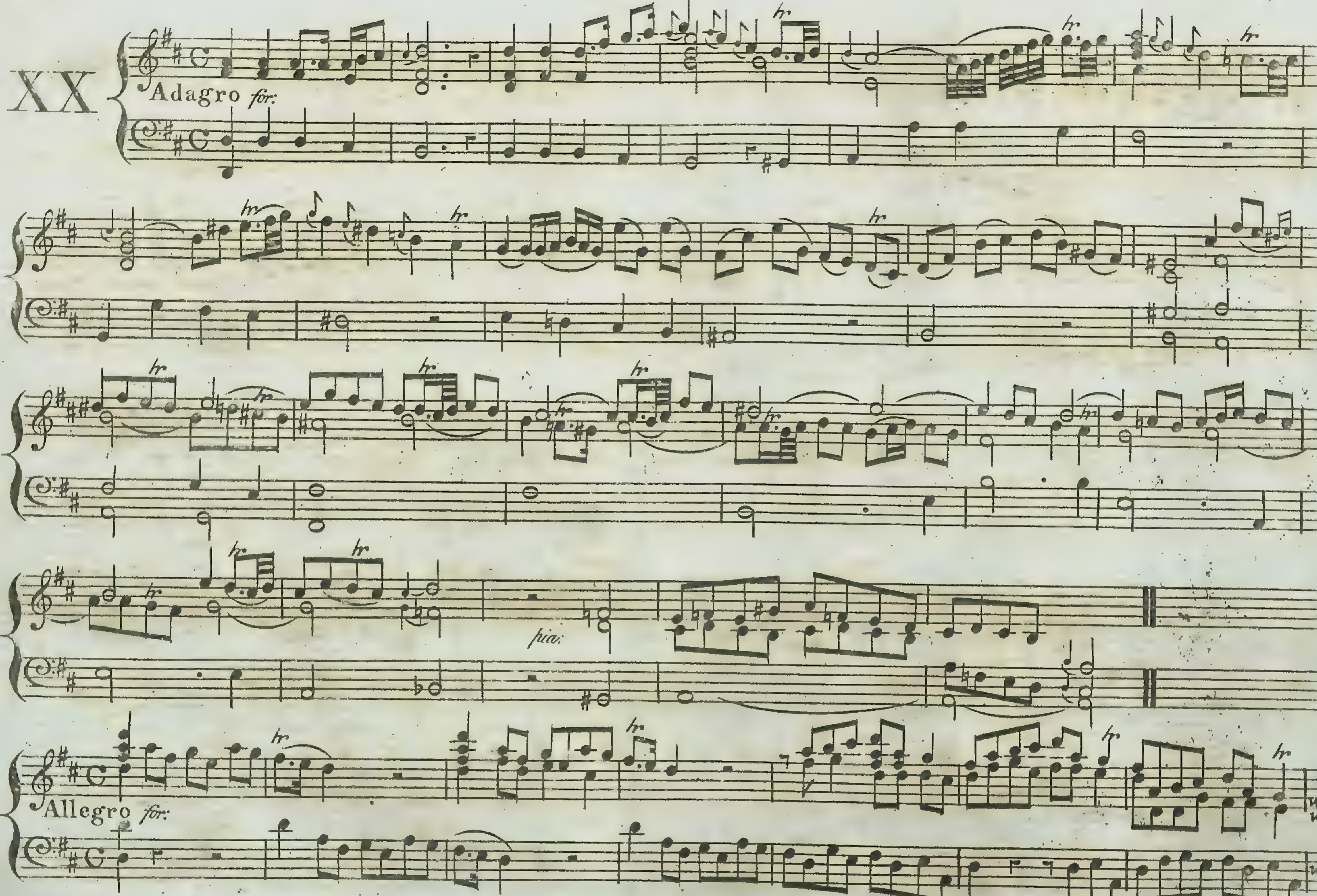


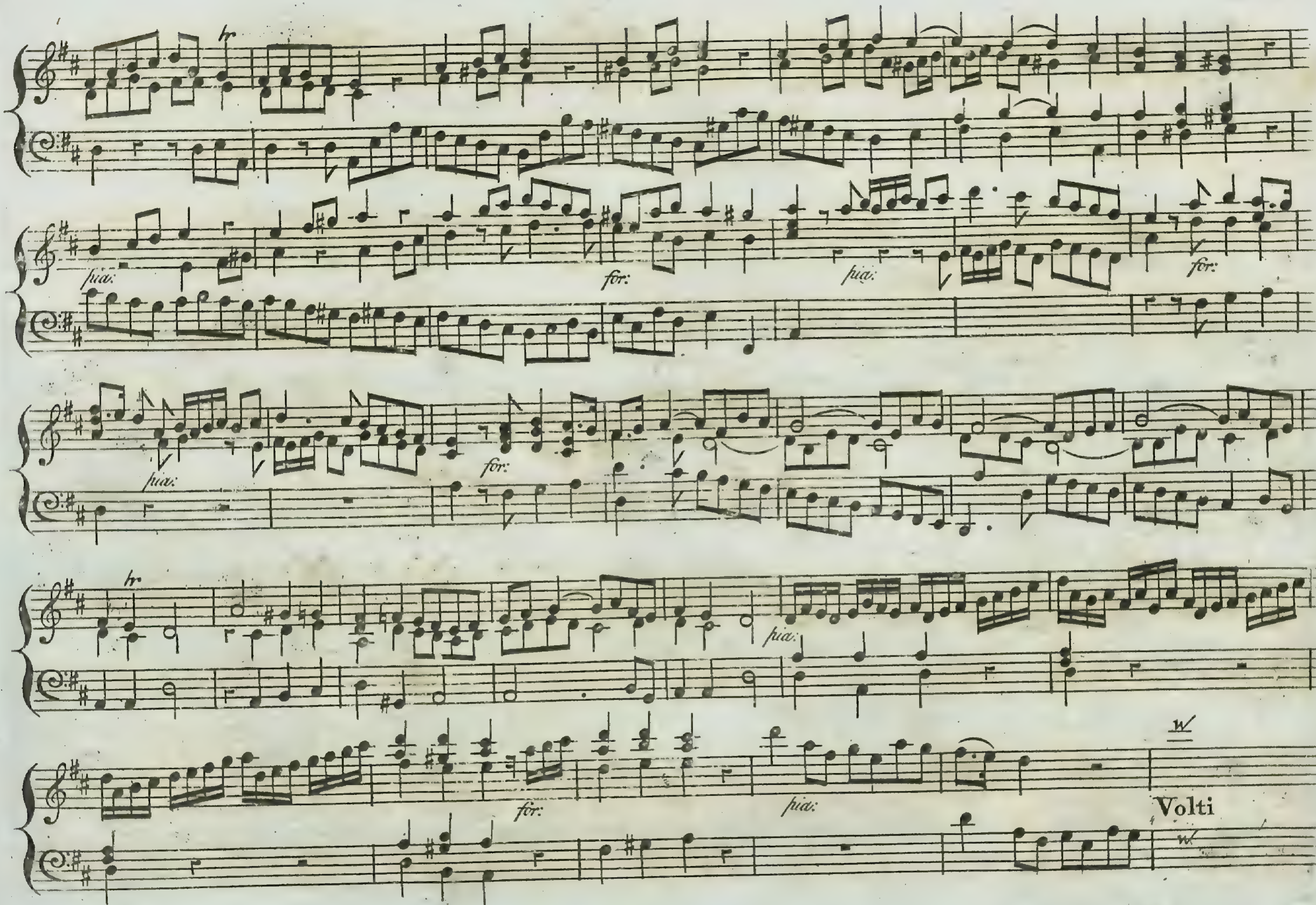
Volto

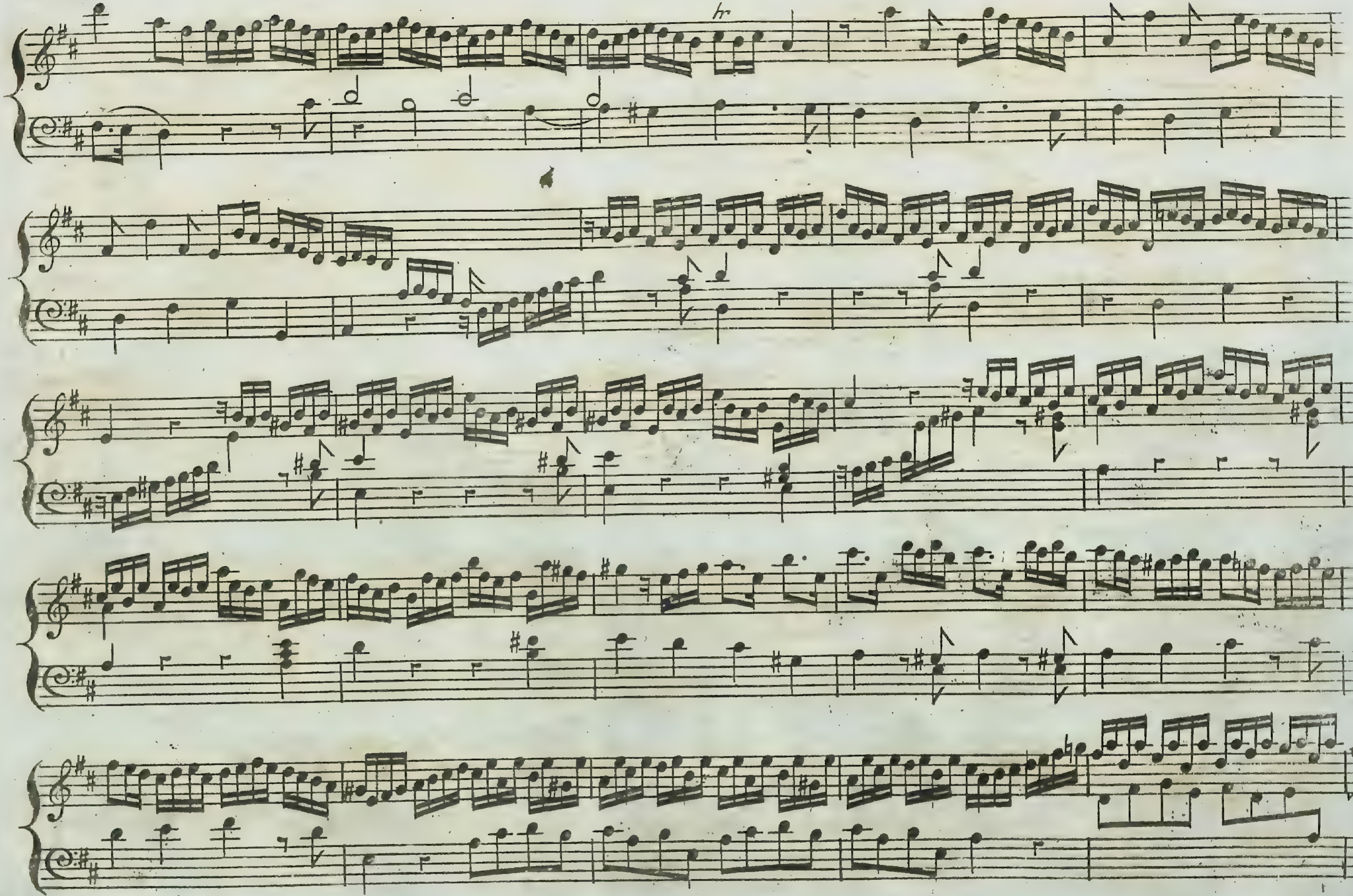

1 Augmented


Adagio

XX



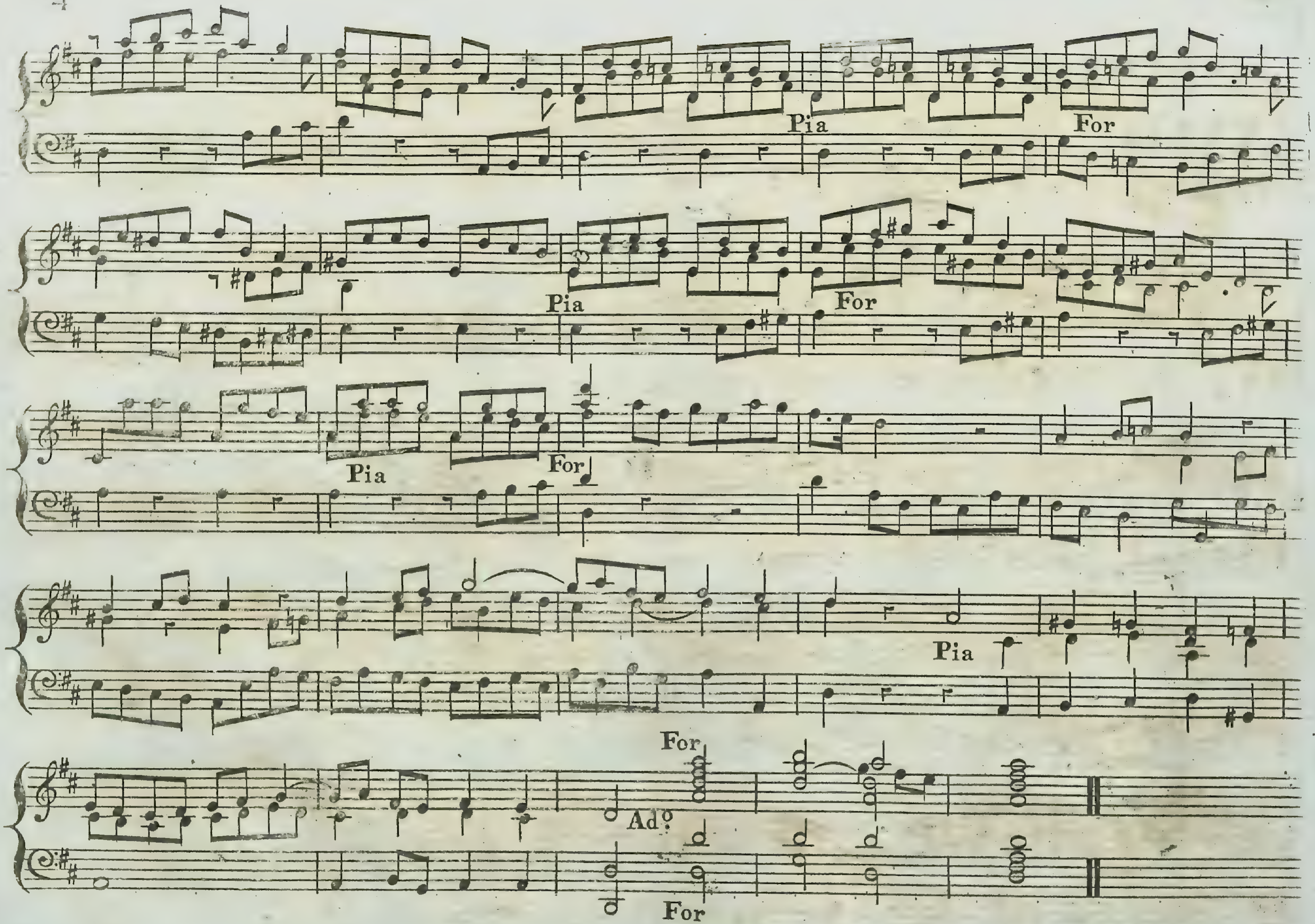

tr
pia:
for:
pia:
for:
pia:
for:
tr
pia:
for:
pia:
Volti

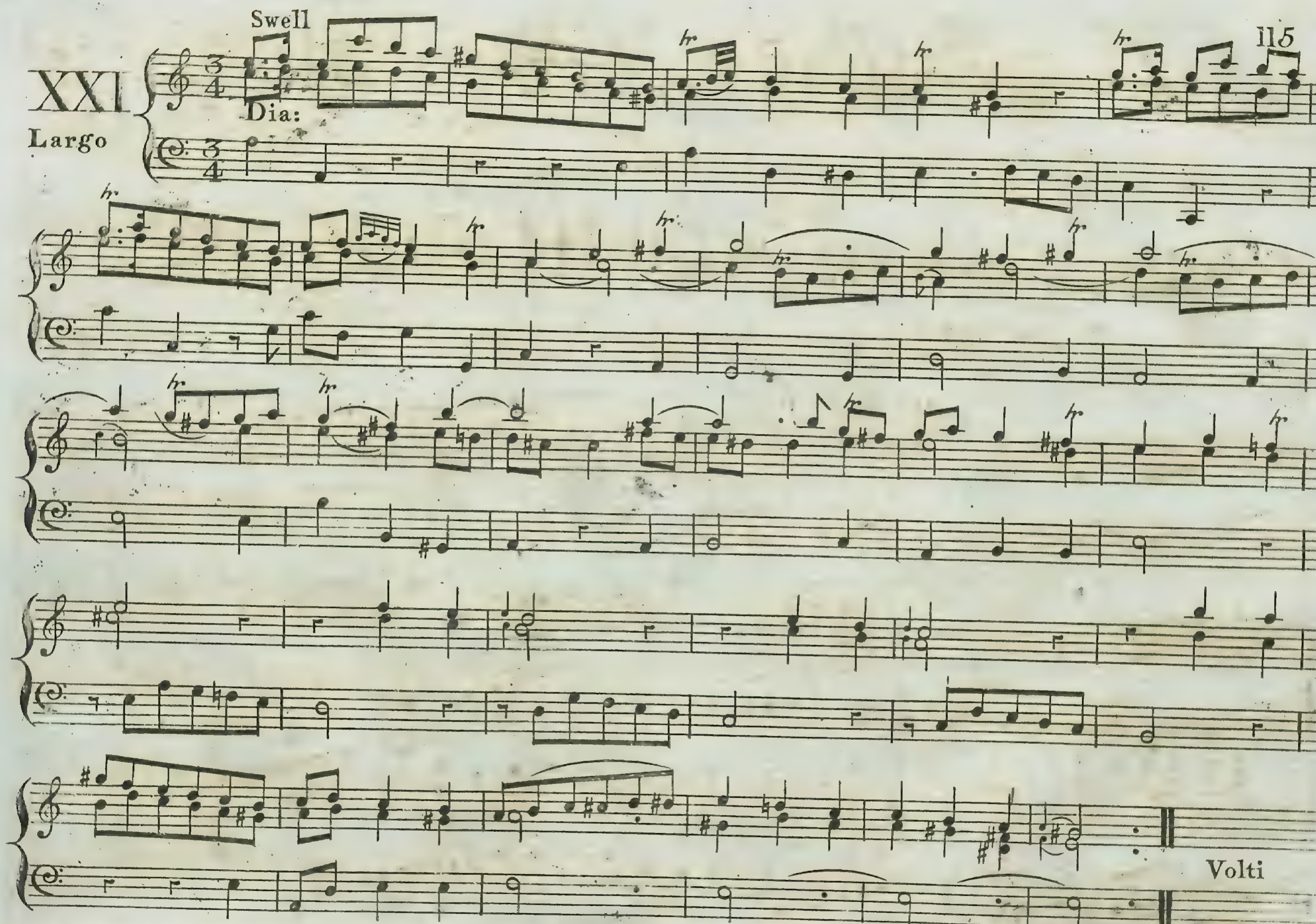


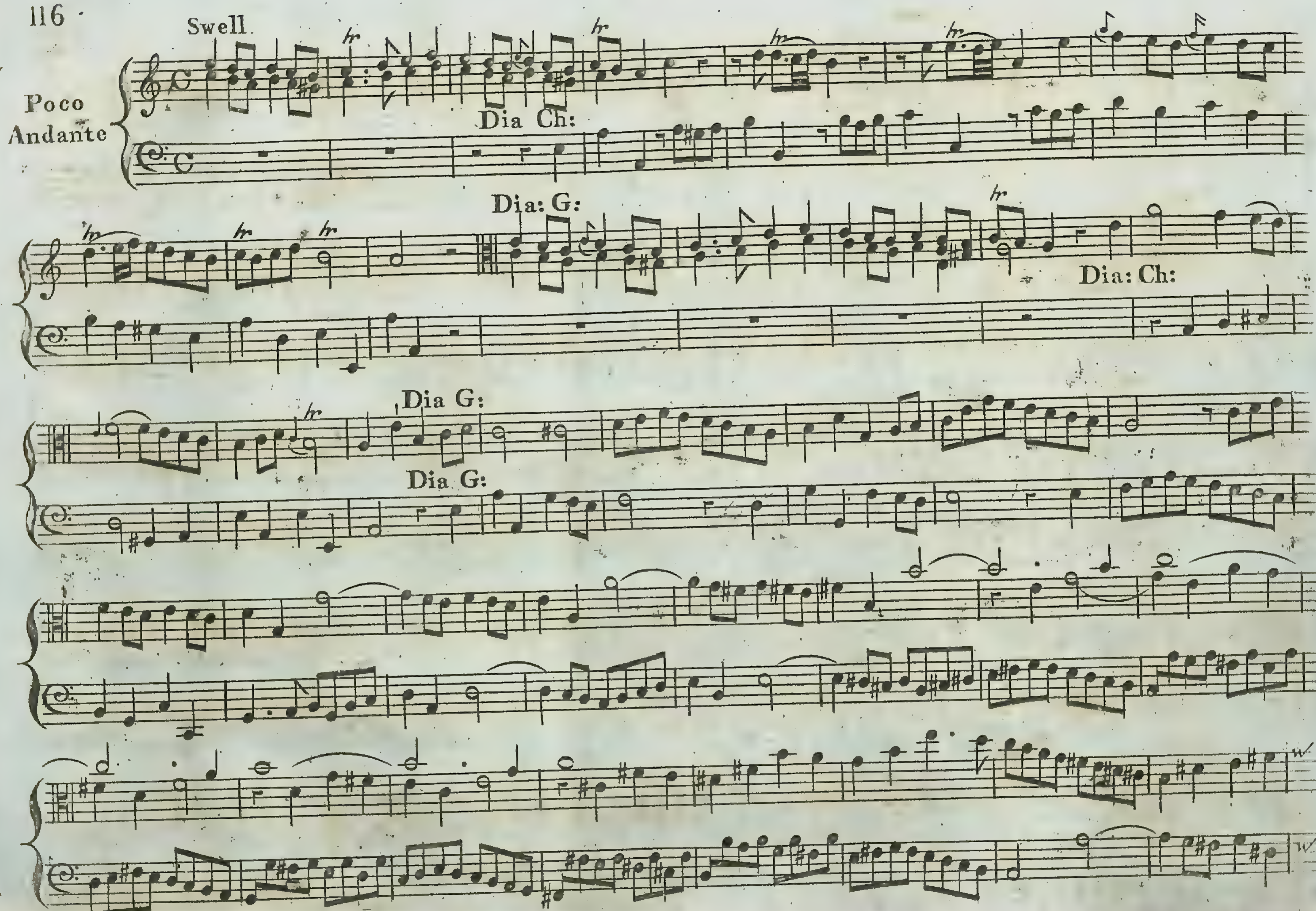

For
Pia

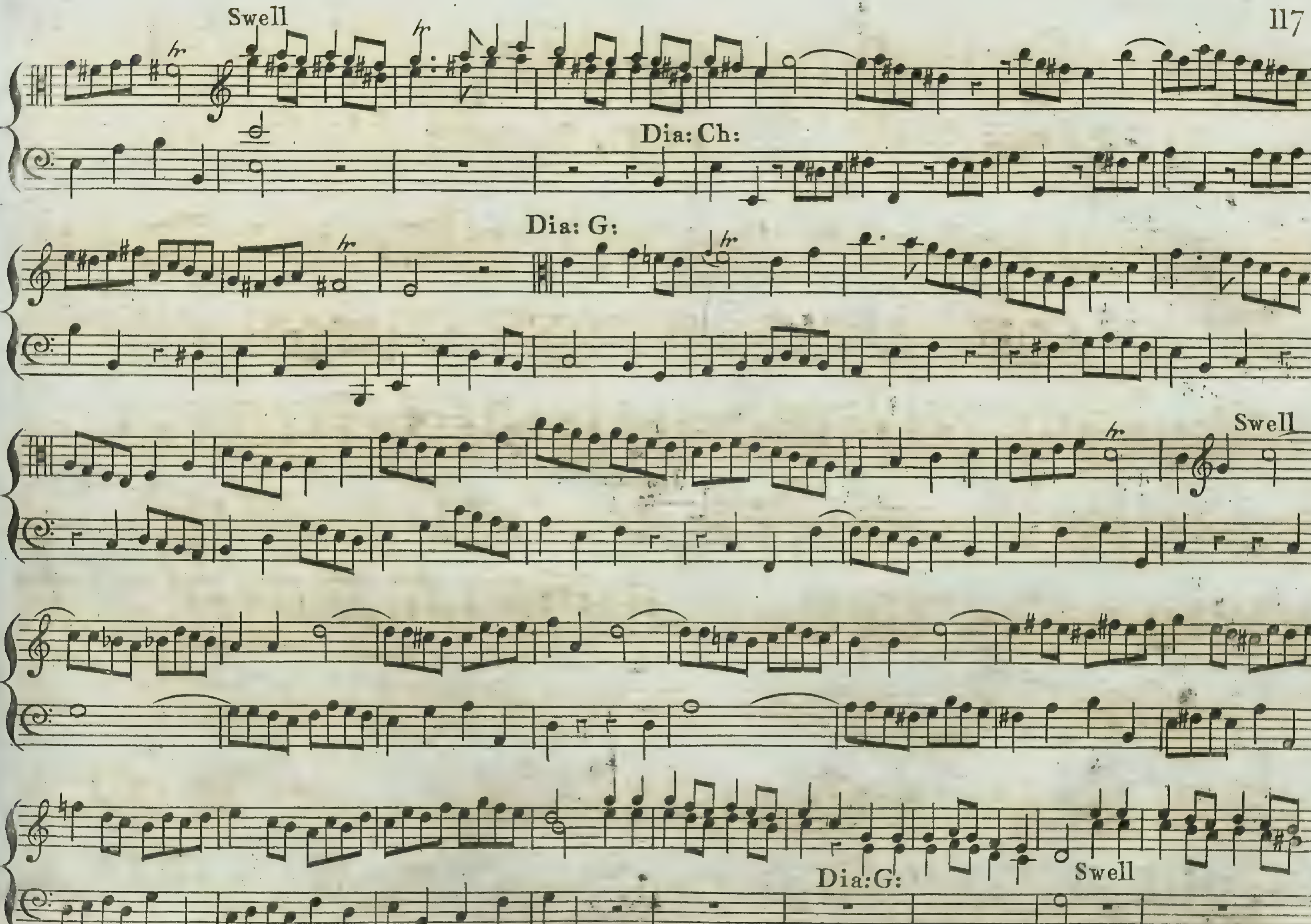

Pia
For
P
For
Pia

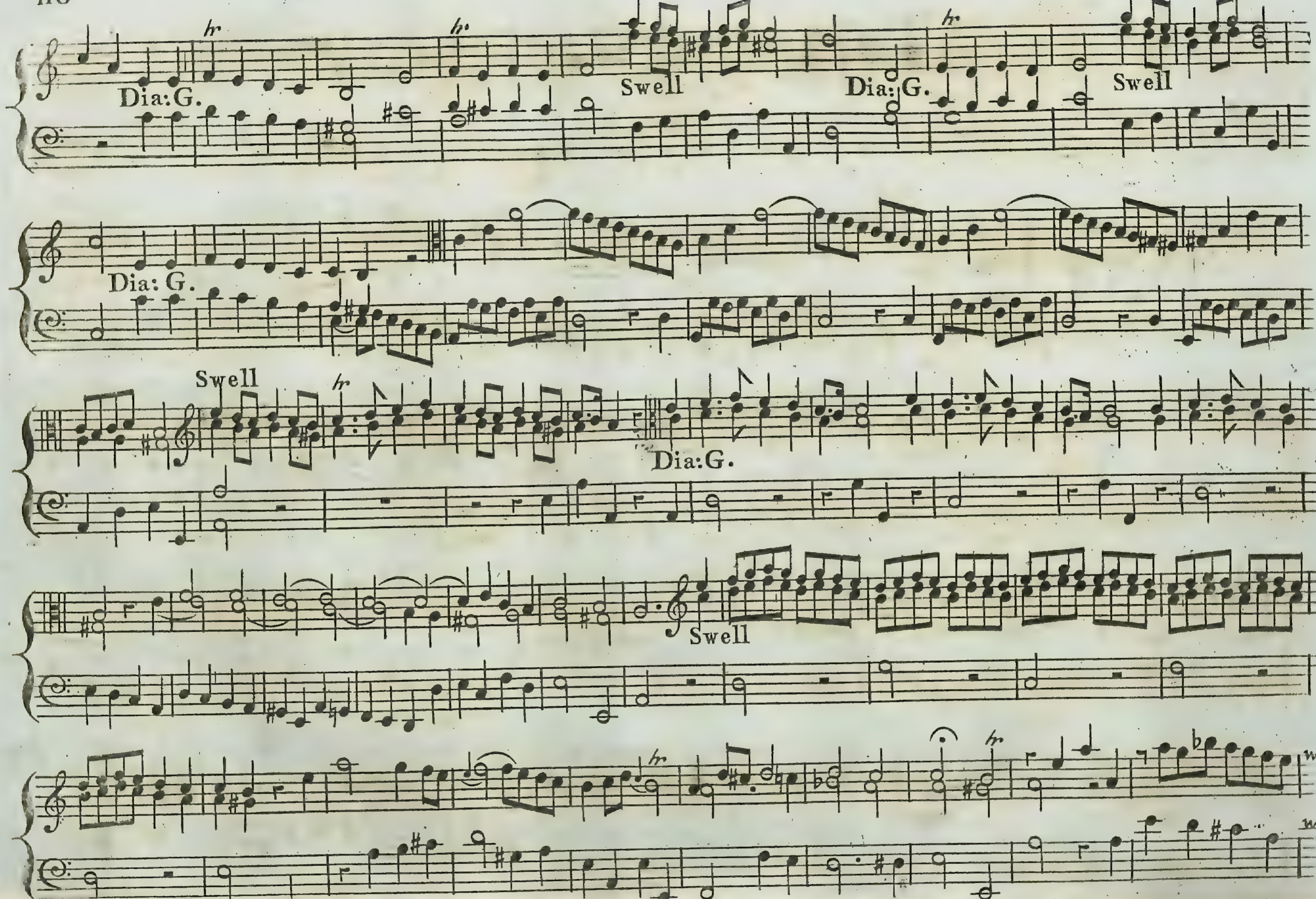

For
Pia
For
Pia
ad Lib:
Volti


Pia
For
Pia
For
Pia
For
Pia
For
Pia
For
Adº
For

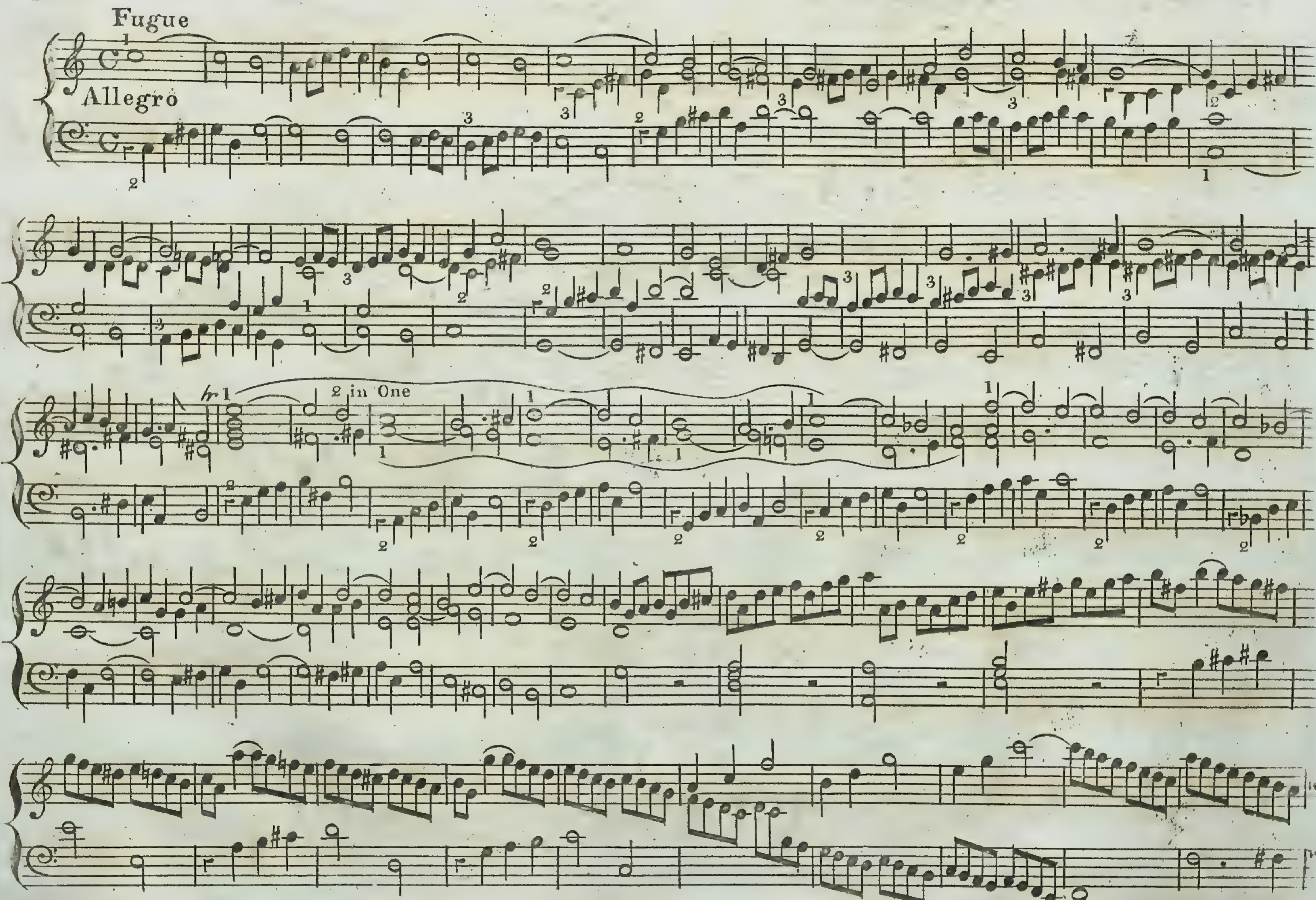

XXI
Largo
Swell
Dia:
Volti


Swell
Poco Andante
Dia Ch:
Dia: G:
Dia: Ch:
Dia G:
Dia G:

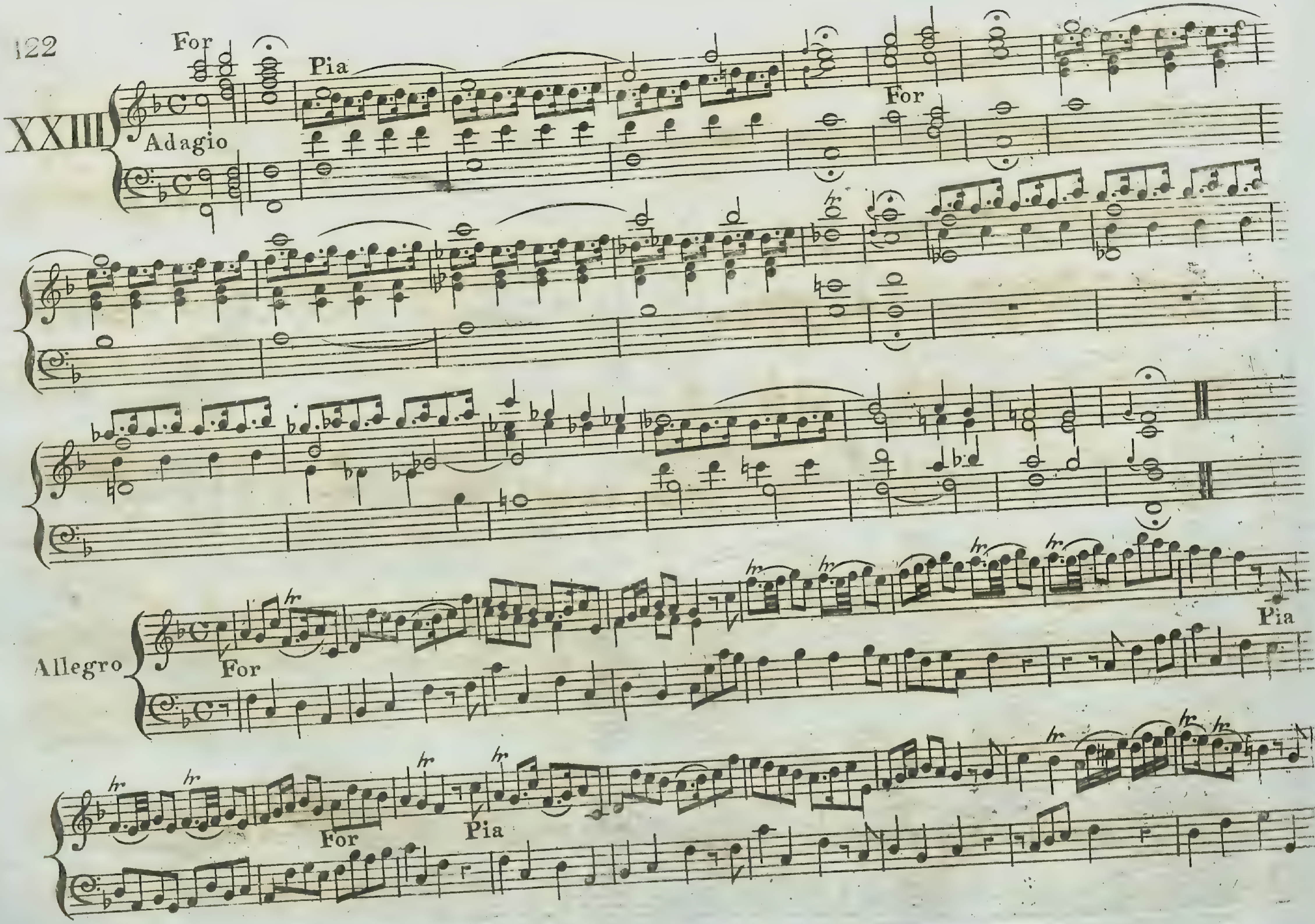

Swell
Dia: Ch:
Dia: G:
Swell
Dia:G:
Swell


Dia:G.
Swell
Dia:G.
Swell
Dia: G.
Swell
Dia:G.
Swell

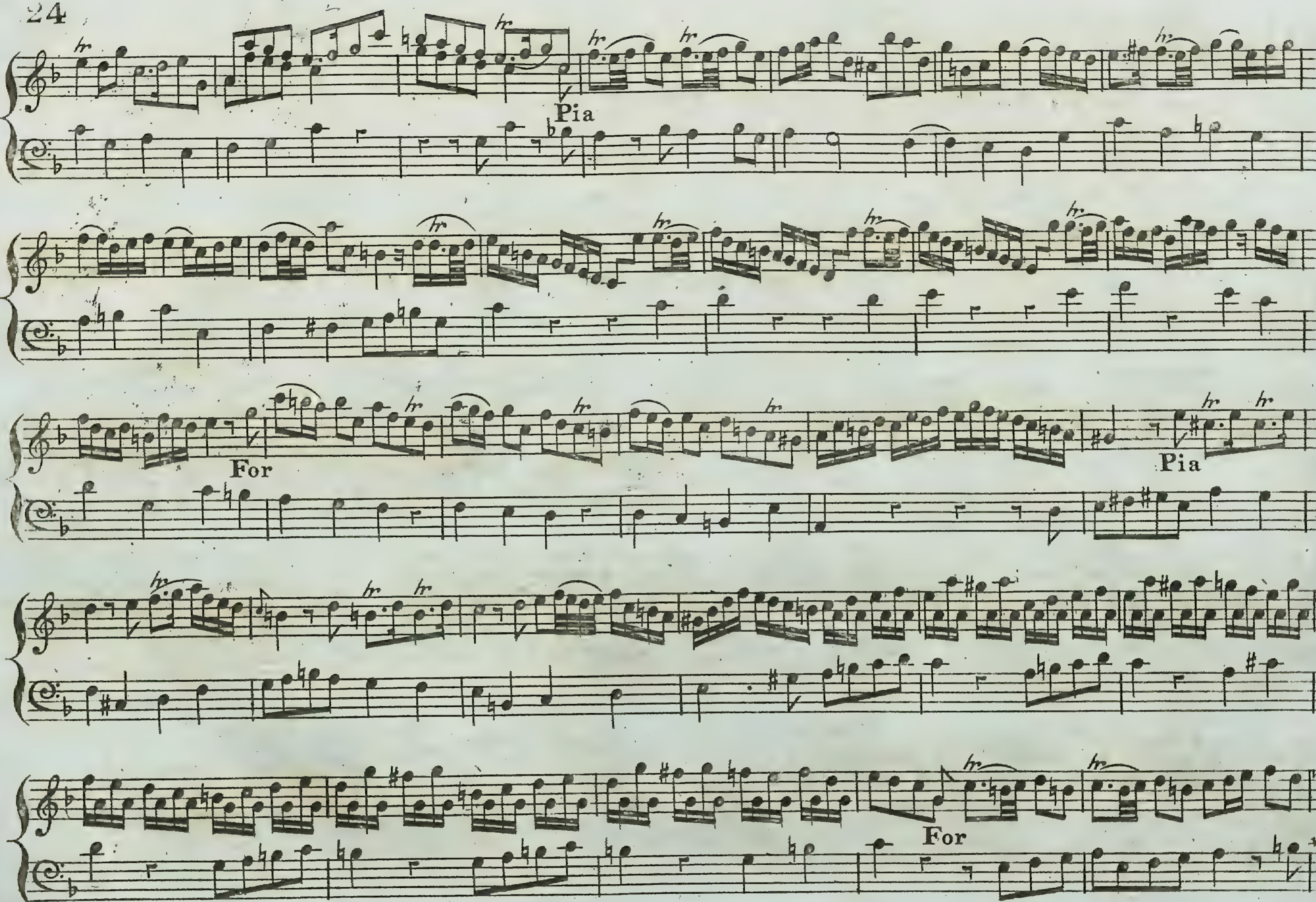

XXII
For
Largo
Pia
For
Pia
For Pia
For
Pia
For Pia
For
Pia
Volti

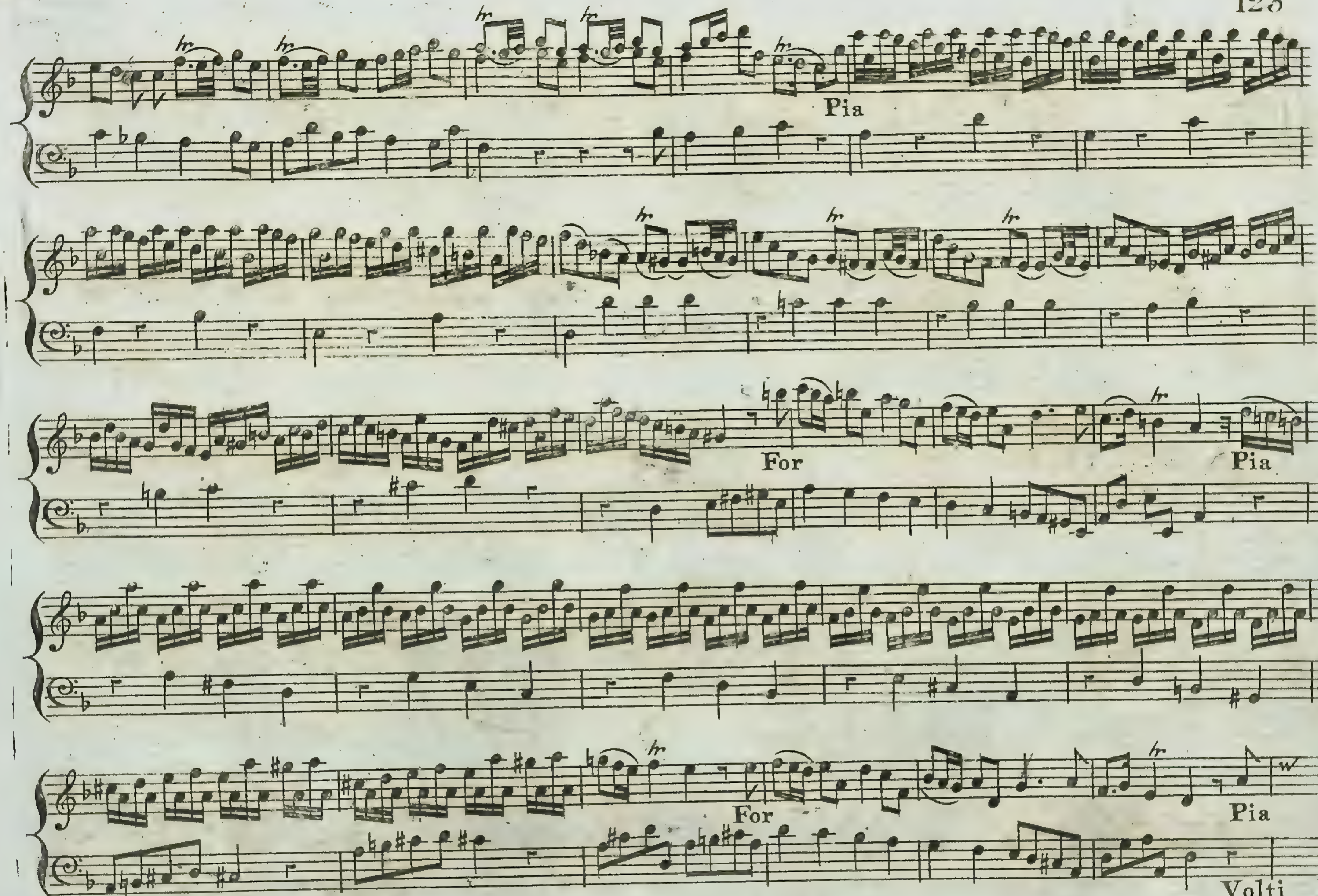

Fugue
Allegro
2 in One

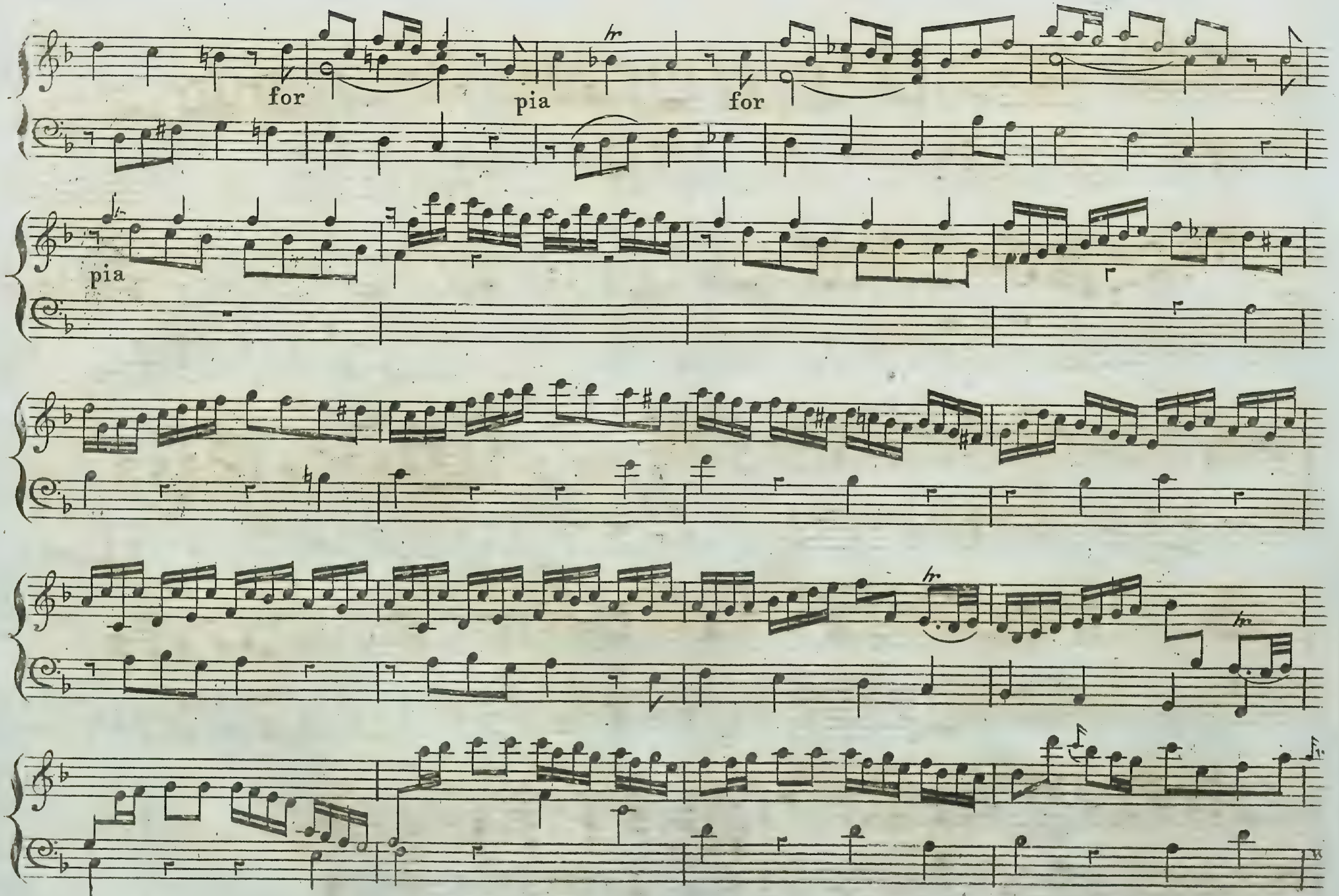

Adgo.

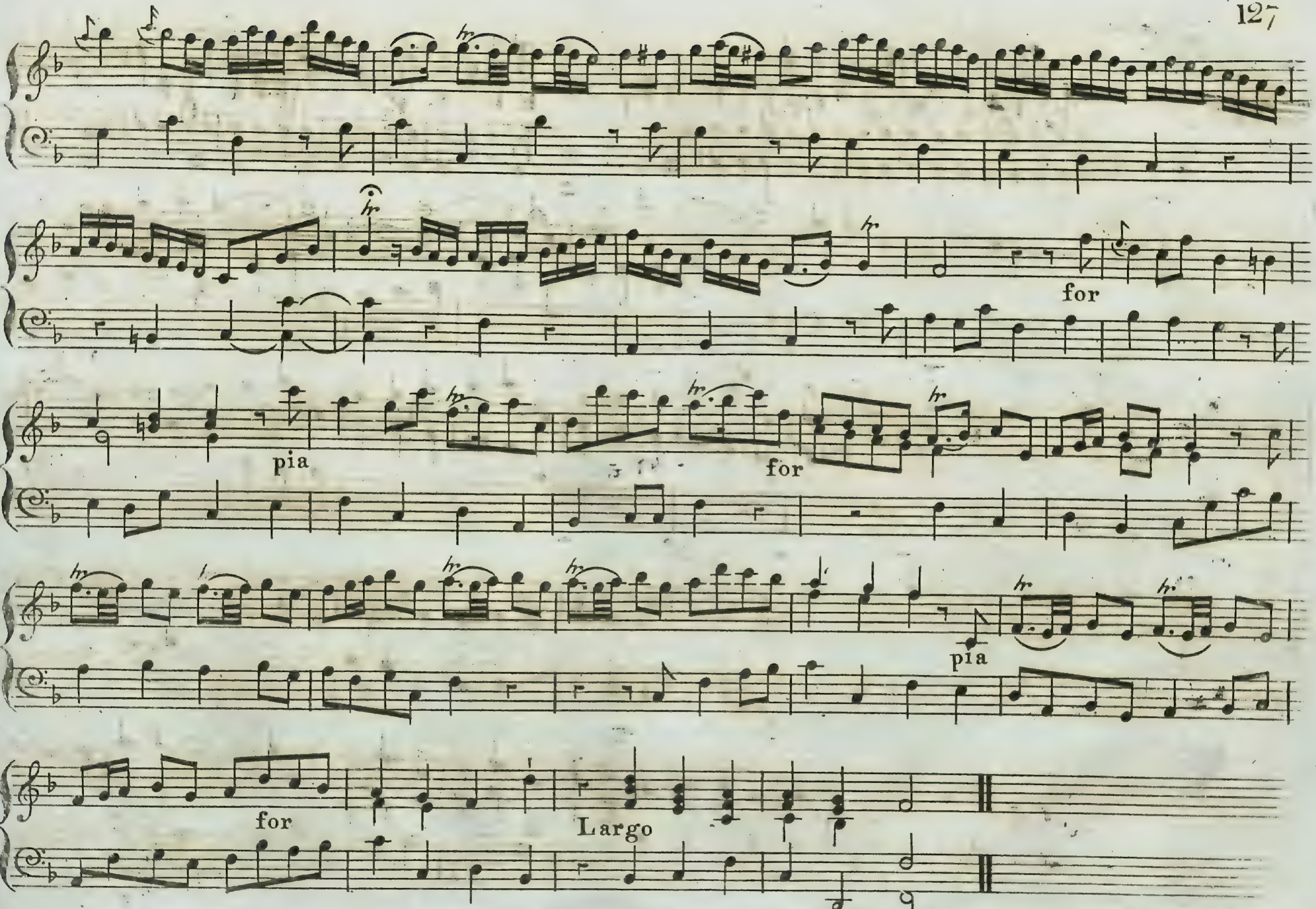

XXIIII
For
Pia
Adagio
For
Allegro
For
Pia
For
Pia

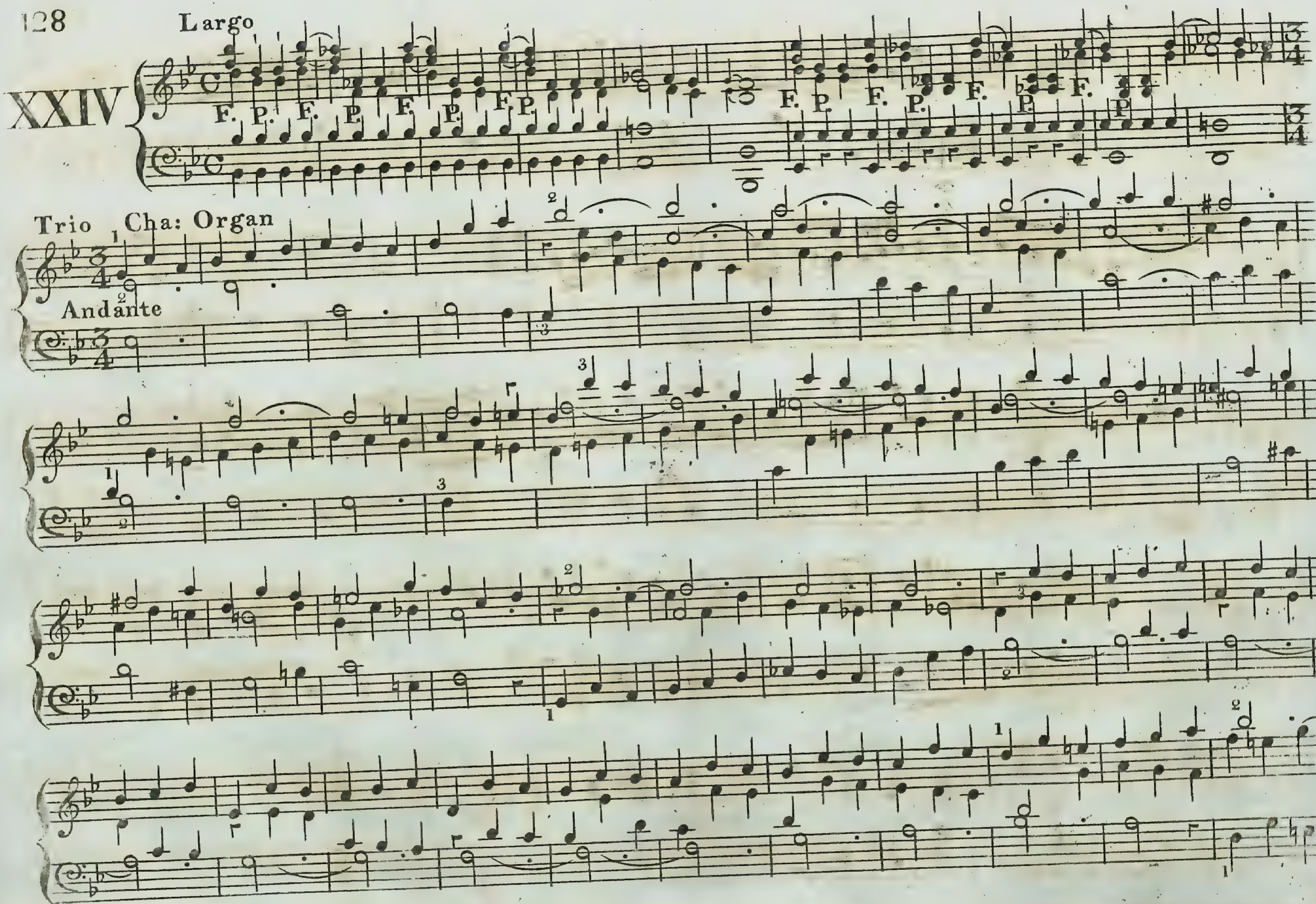

For
Volti


Pia
For
Pia
For

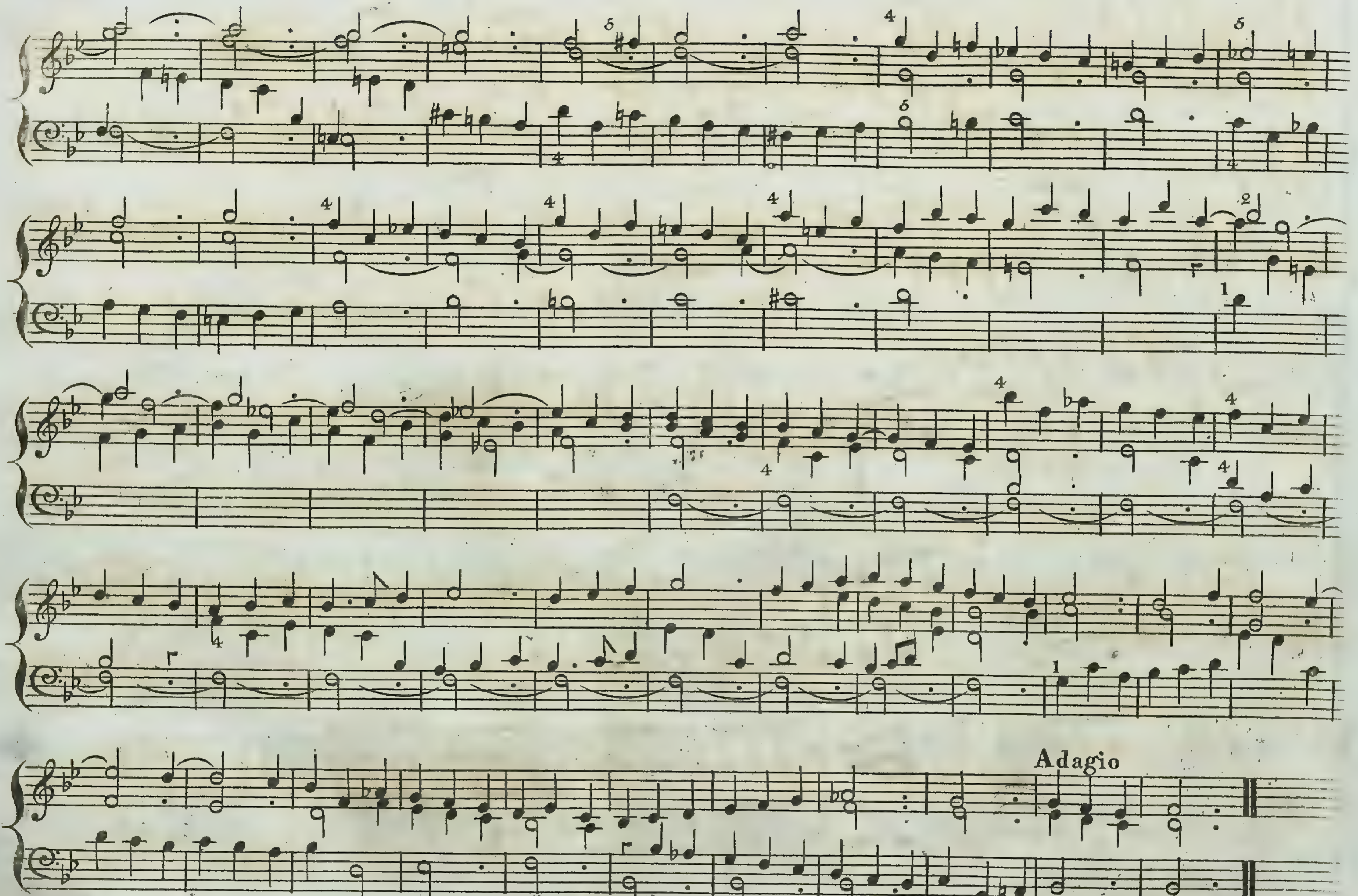

Pia
For
Pia
For
Pia
Volti

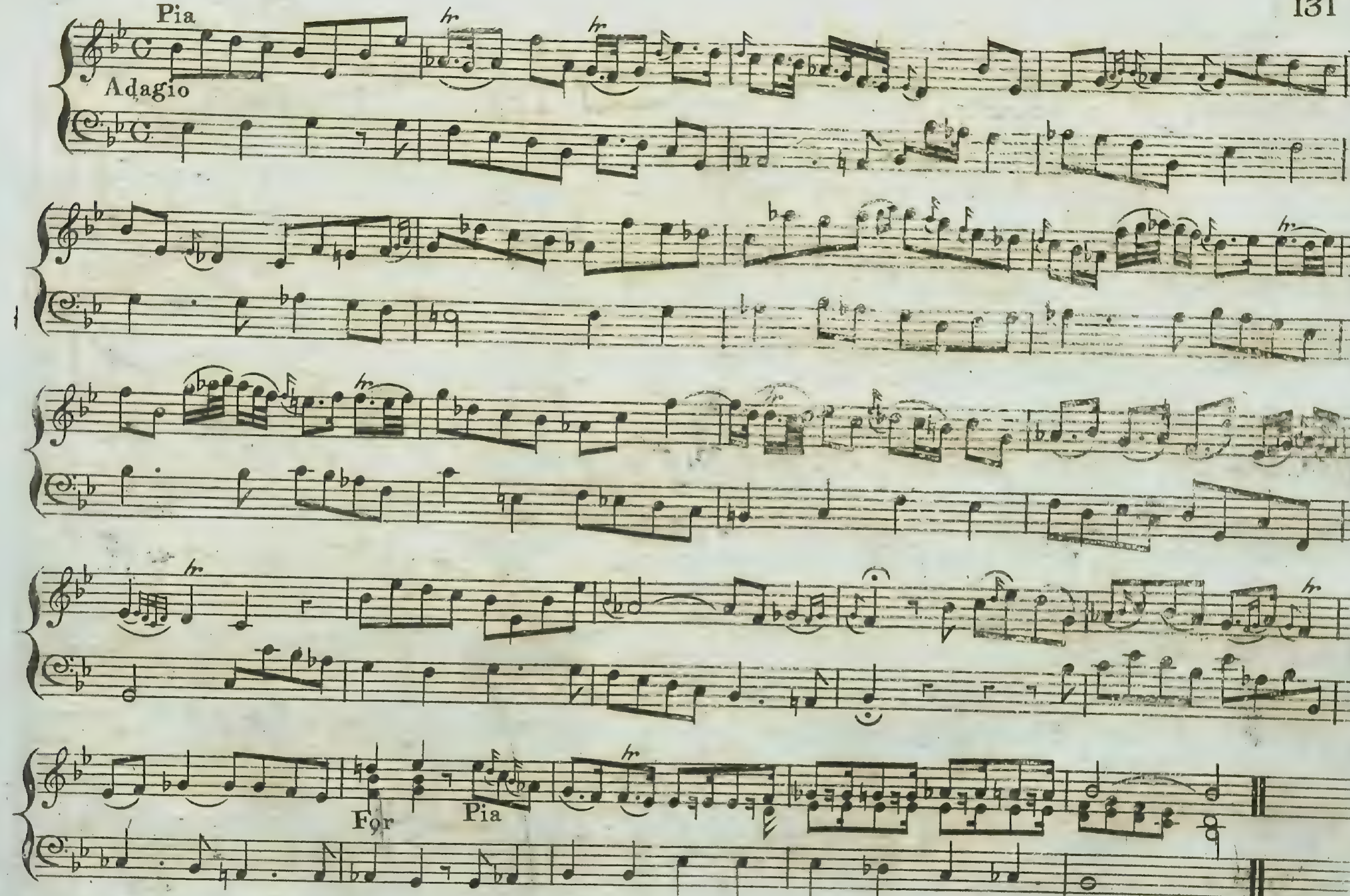

for
pia
for
pia


for
pia
for
pia
for
Largo

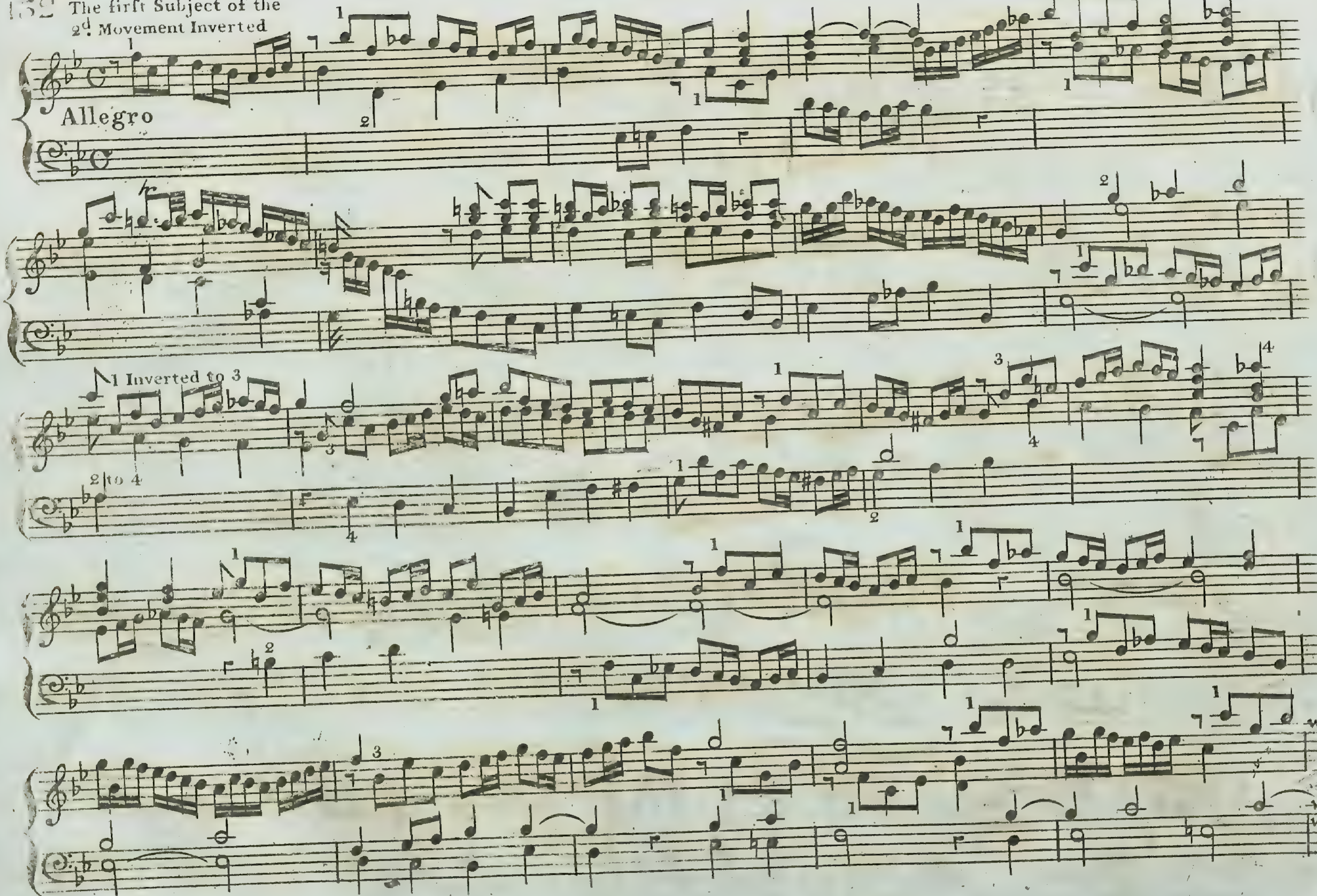

Largo
XXIV
F. P. F. P. F. P. F. P. F. P. F. P. F. P.
Trio Cha: Organ
Andante

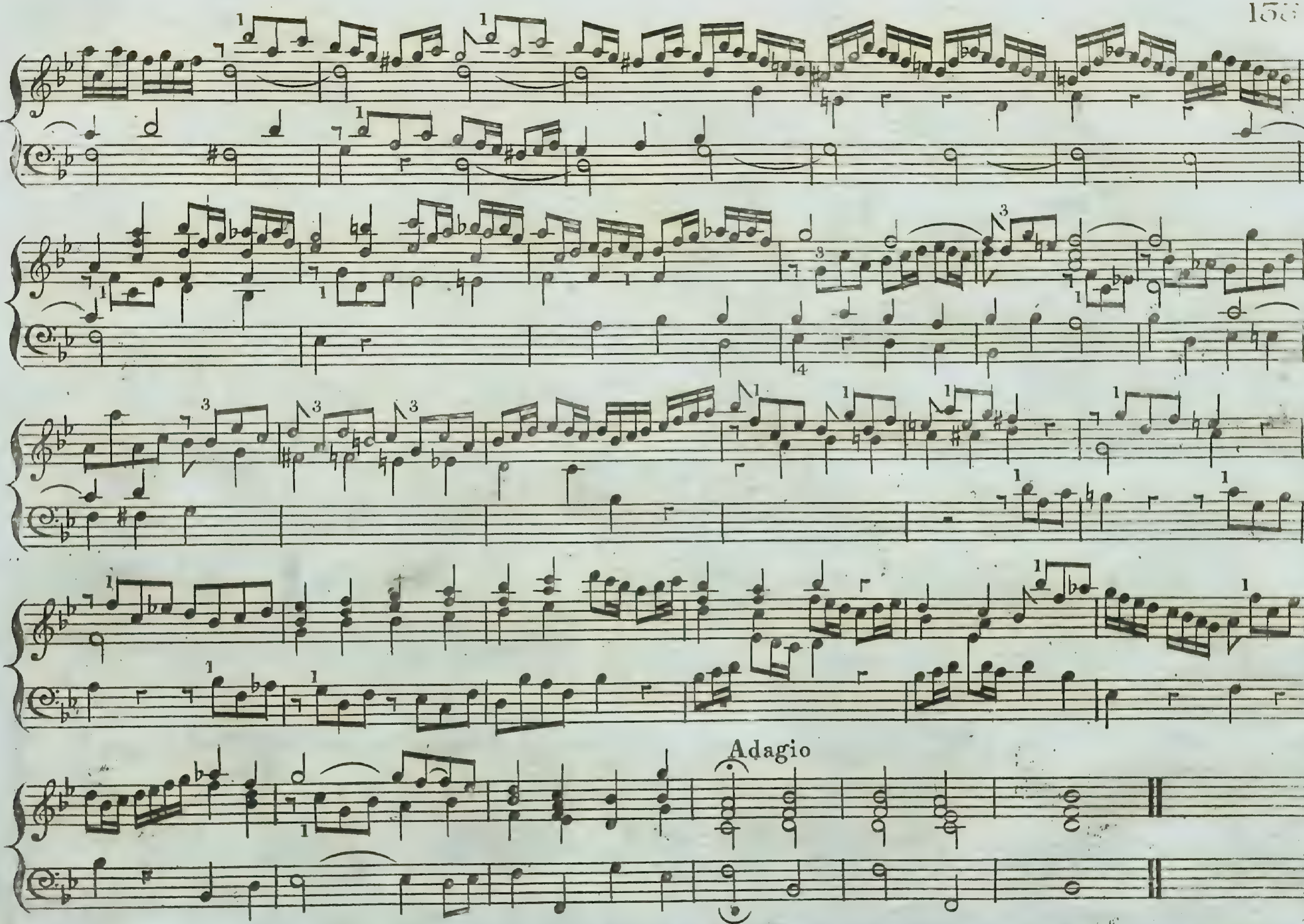

Inverſion of 1 & 2 into 4 & 5


Adagio


Pia
Adagio
For
Pia

The first Subject of the 2d. Movement Inverted




Adagio

Six DOUBLE FUGUES For the ORGAN OR HARPSICORD

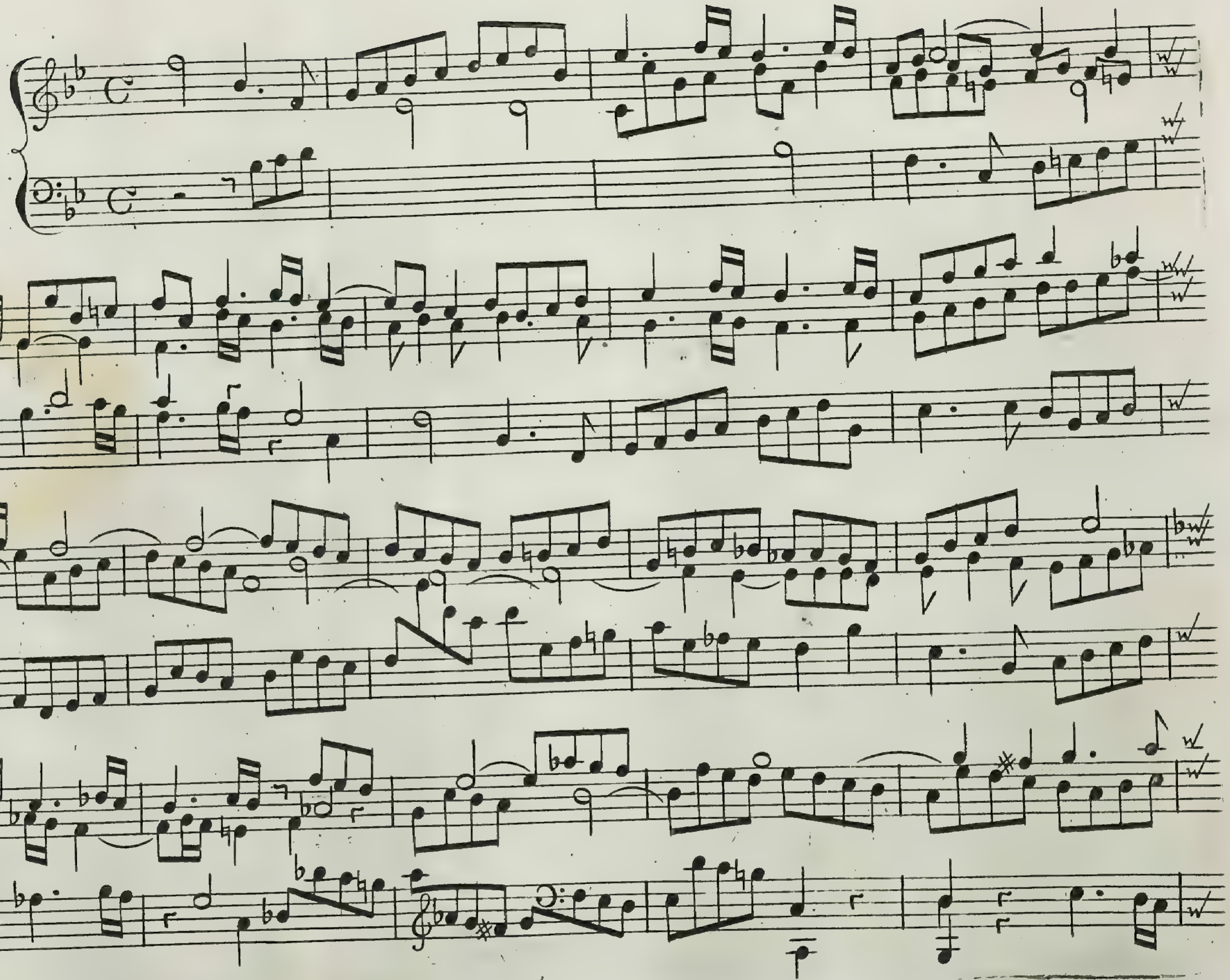
Compos'd by

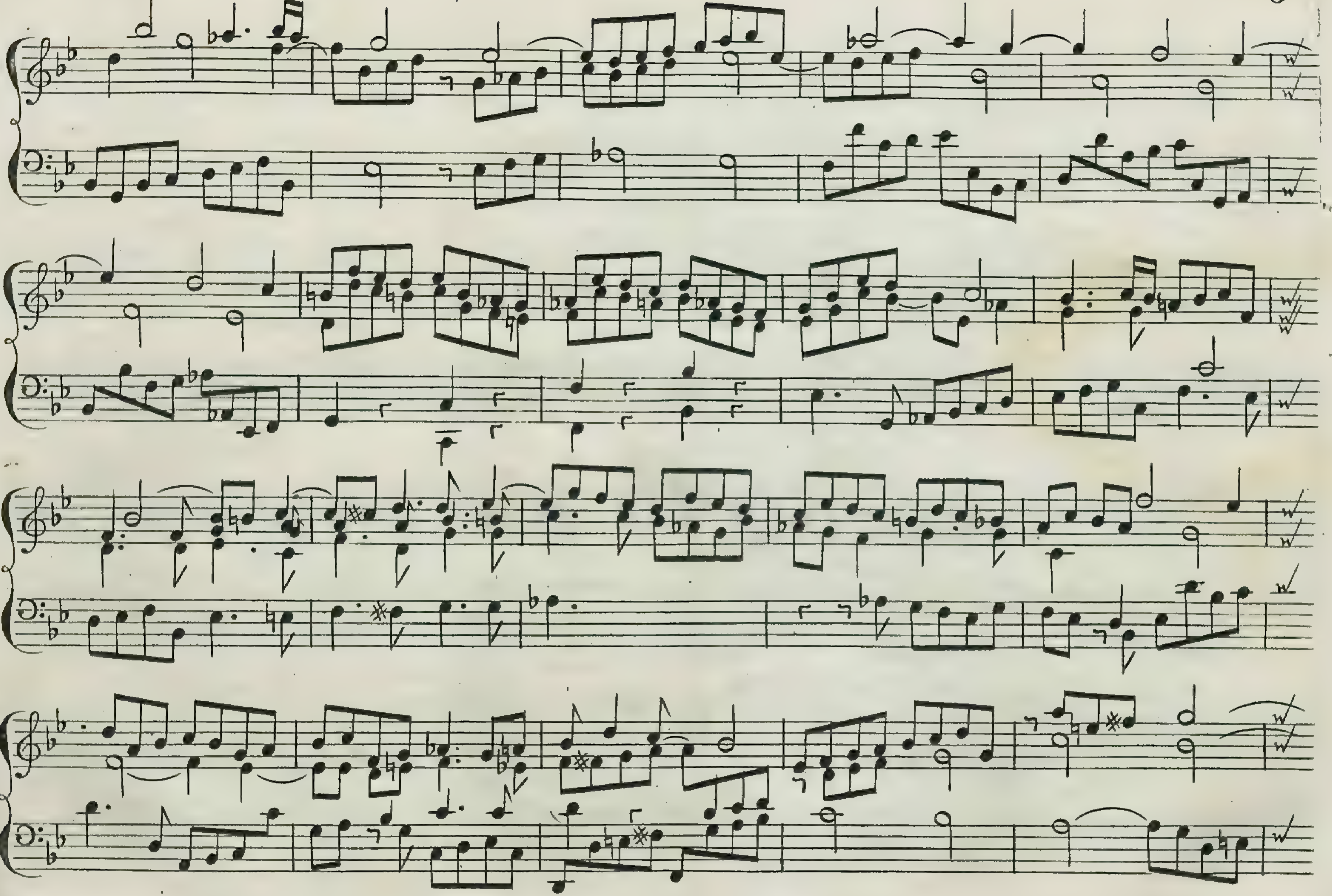
Mr. ROSEINGRAVE.

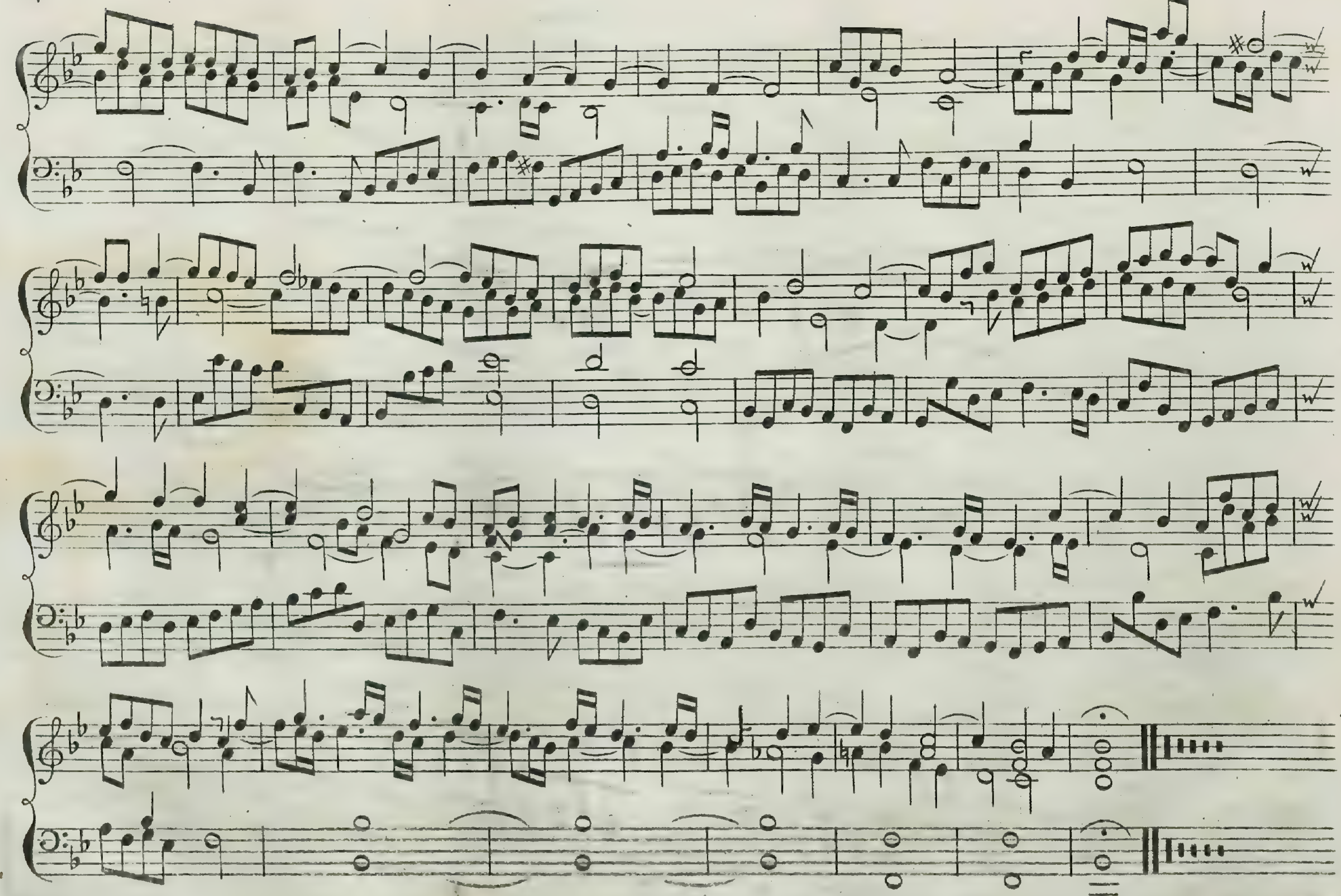
To which is added, Sigr. Dominico Scarlatti's *Celebrated Lesson for the Harpsicord, with several Additions by* Mr. Roseingrave.

London. *Printed for* I. Walsh, *in Catharine Street, in the Strand.*

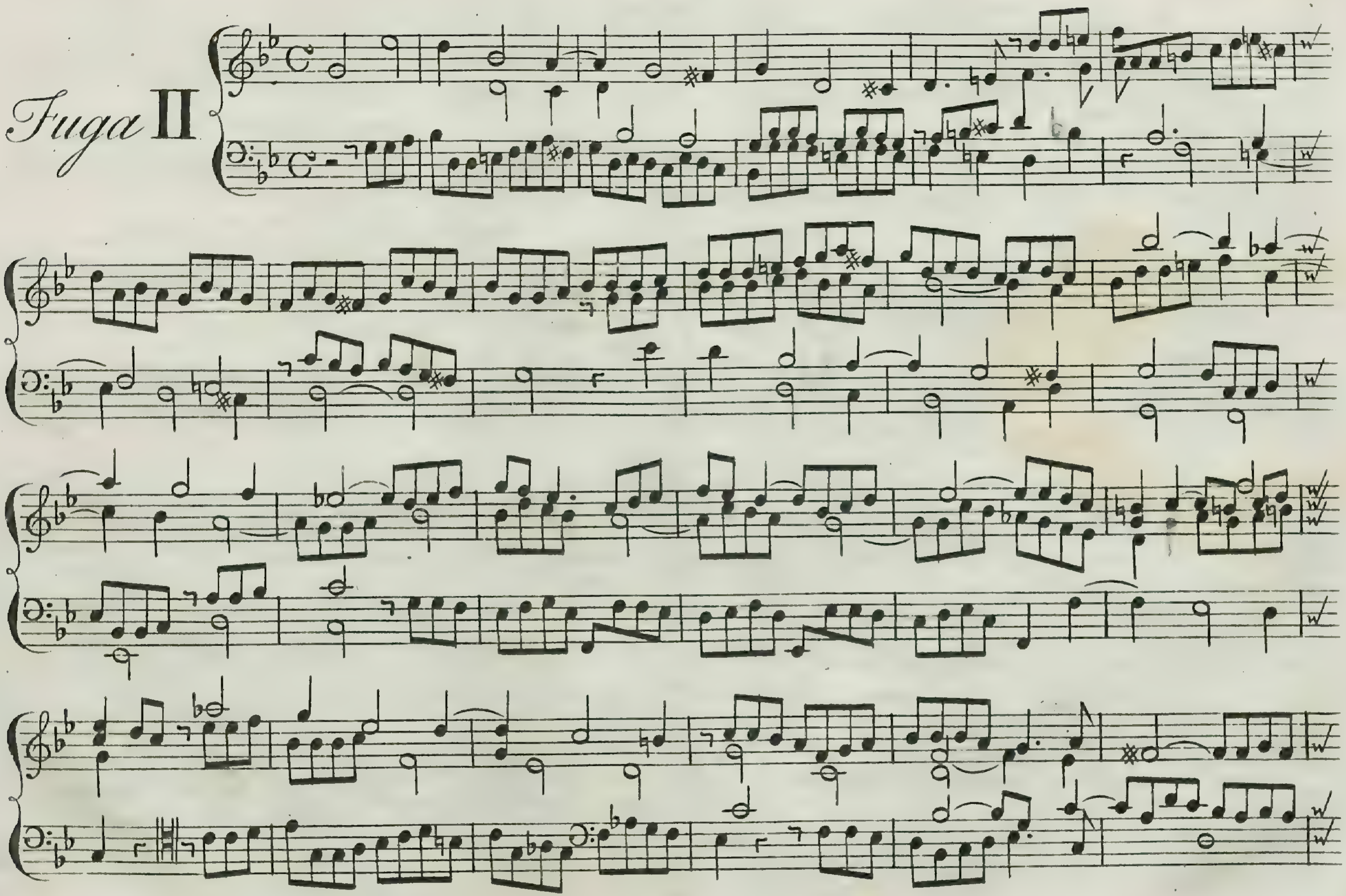
Fuga I

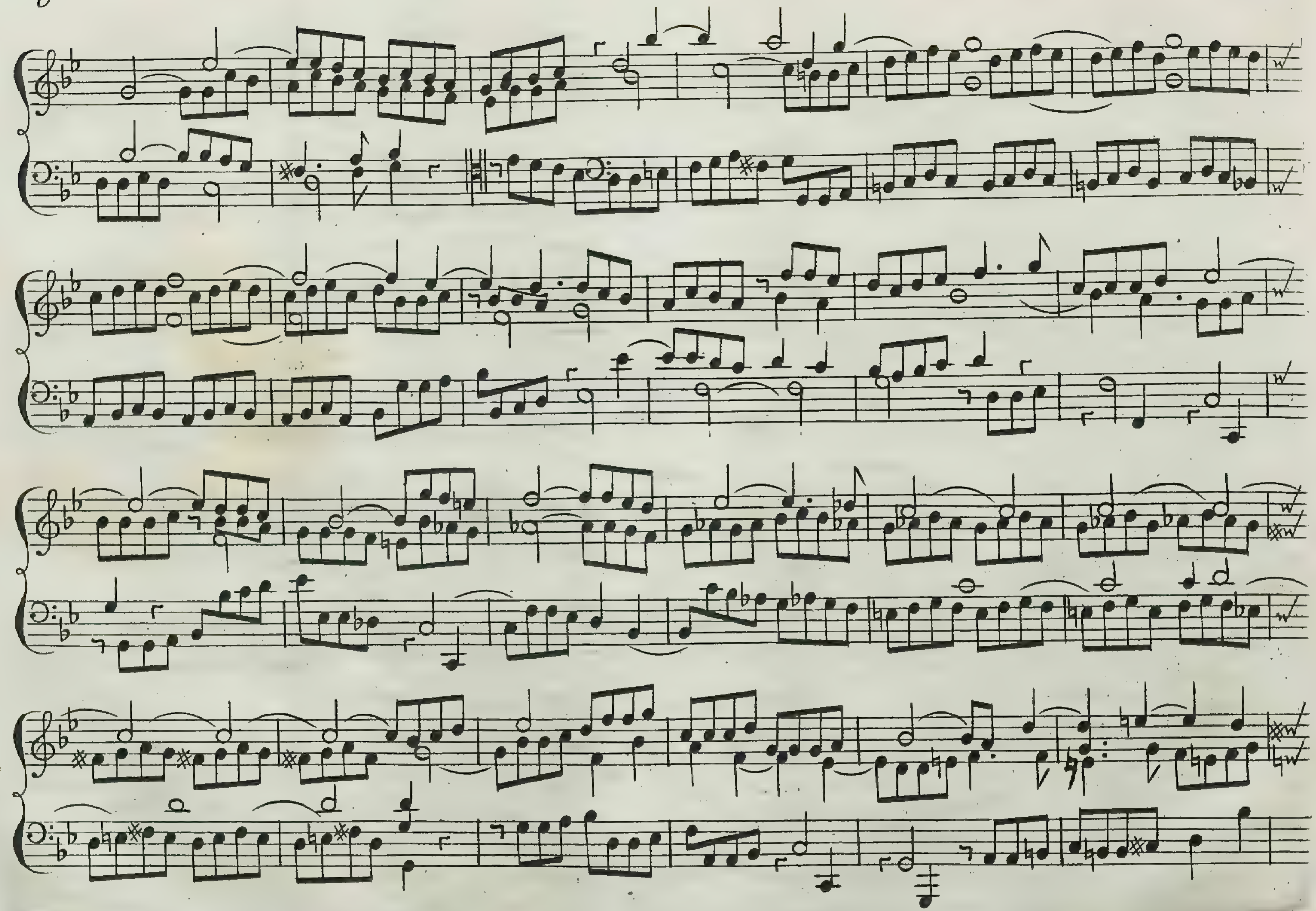


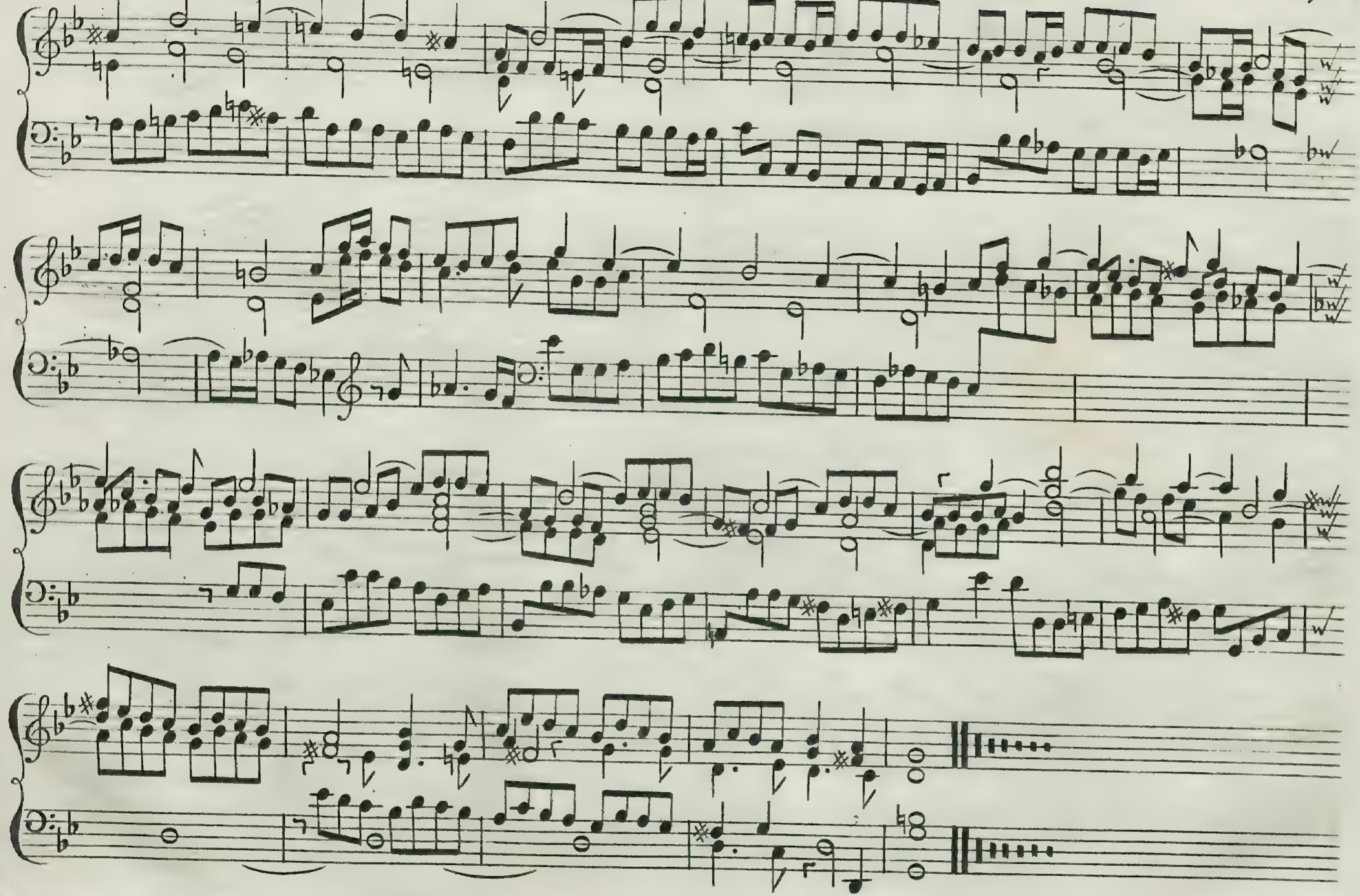




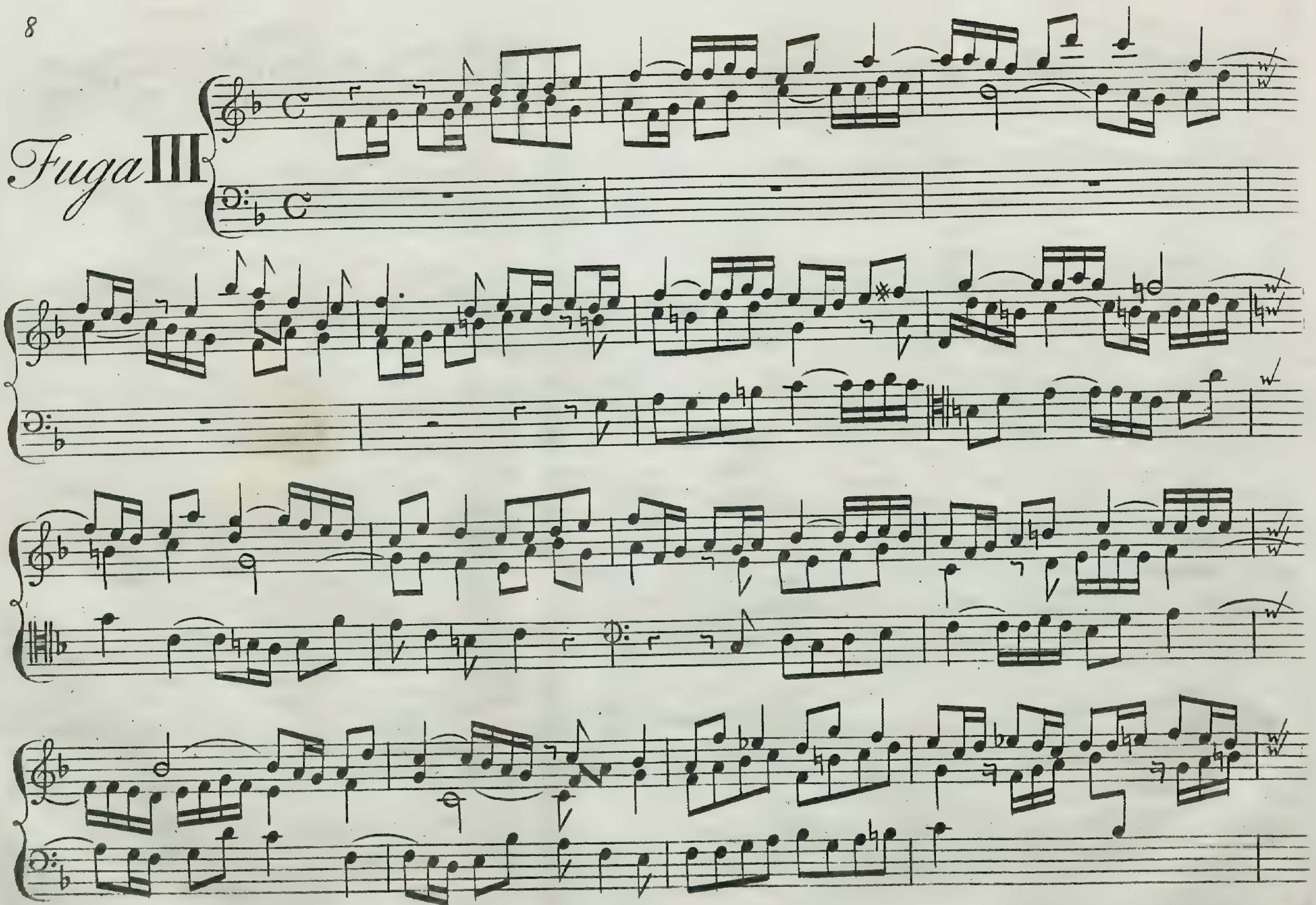
Fuga II

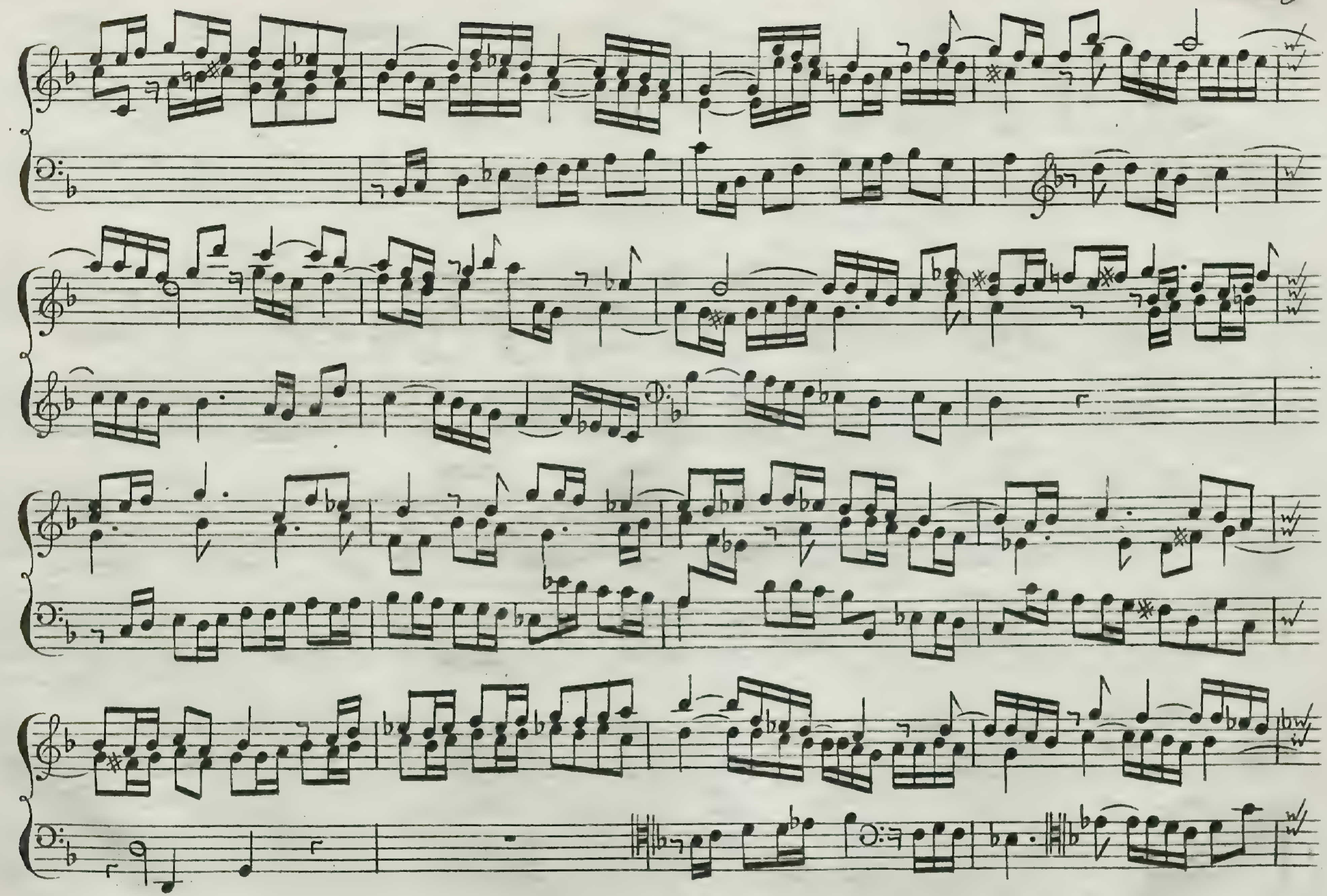


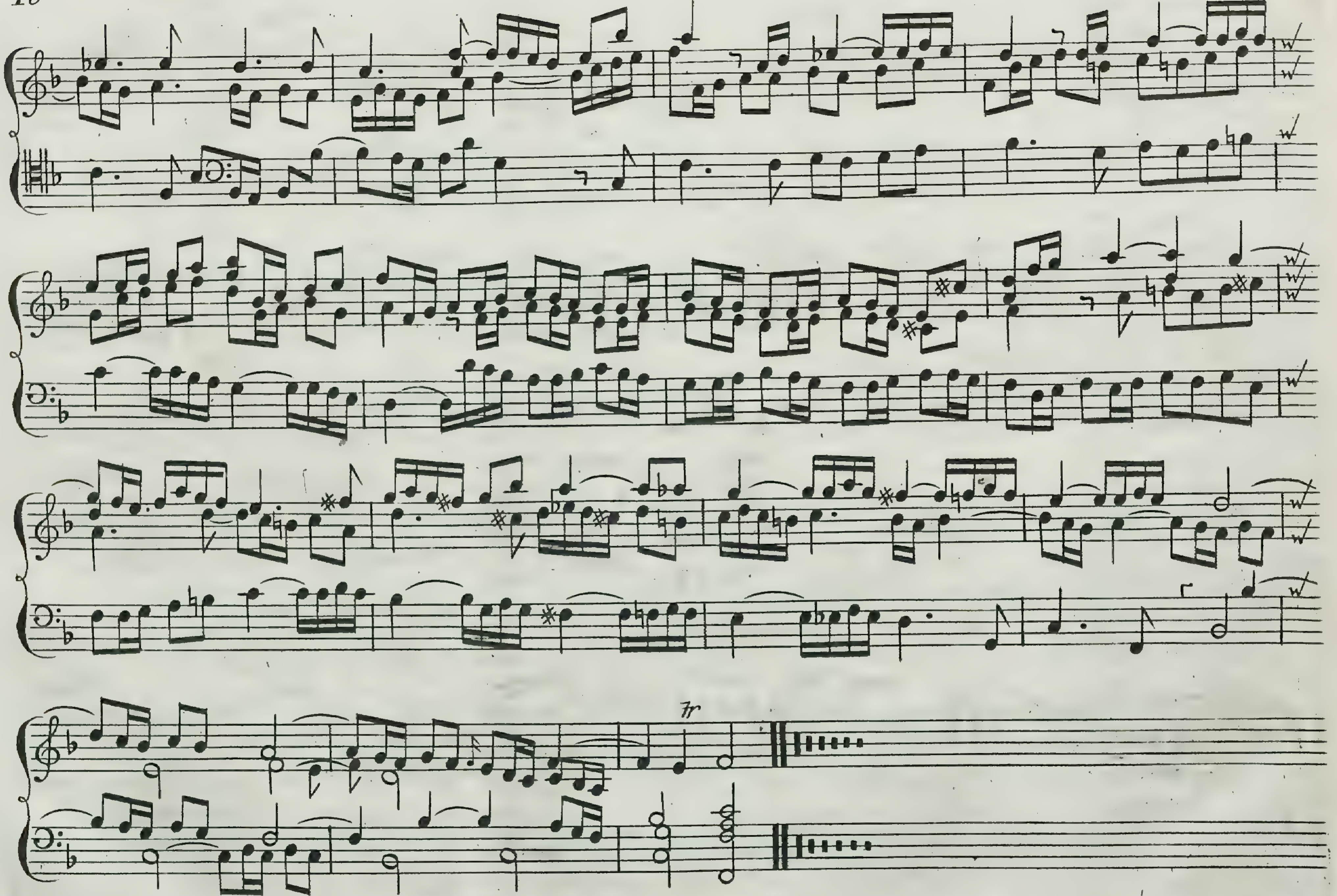




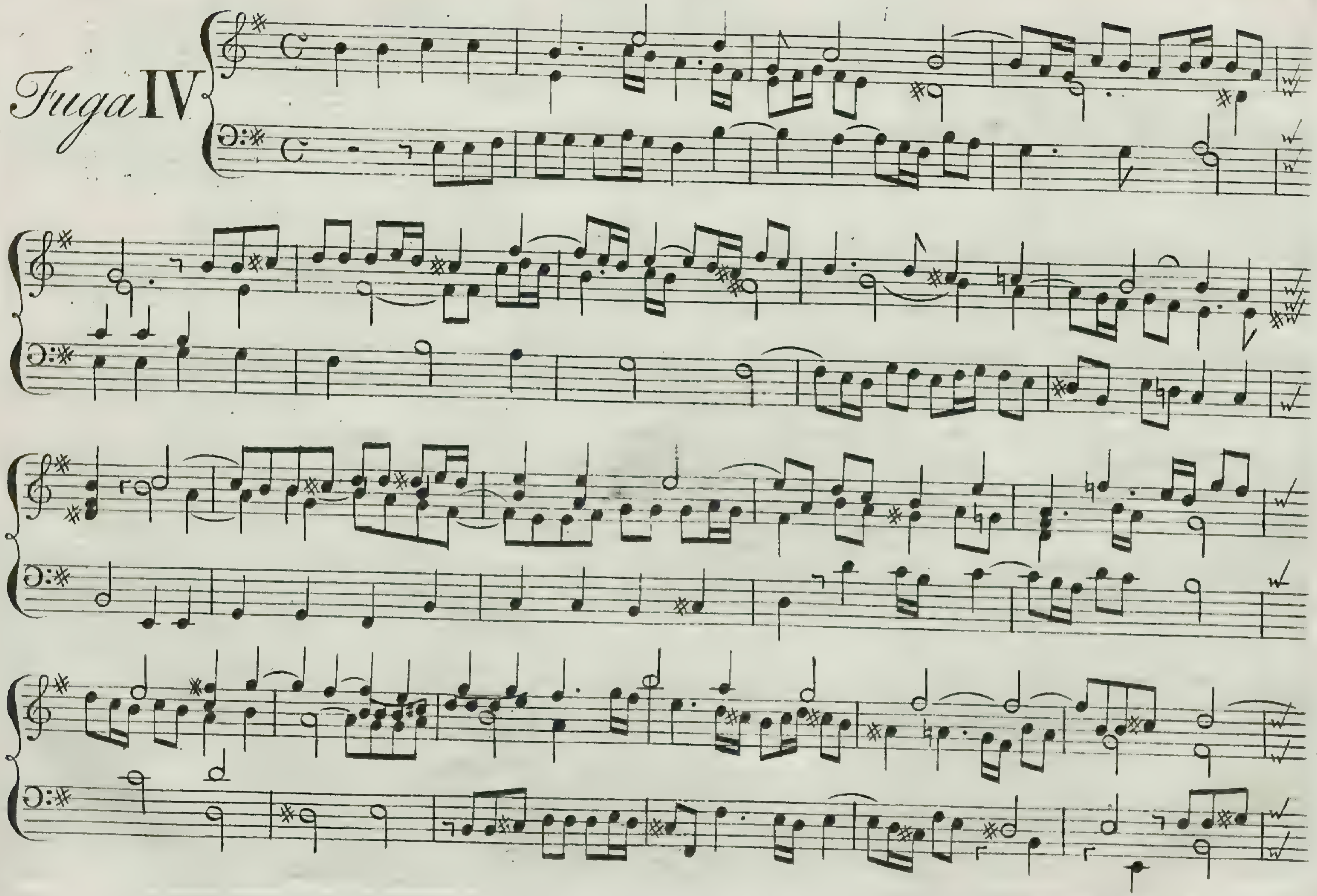
Fuga III

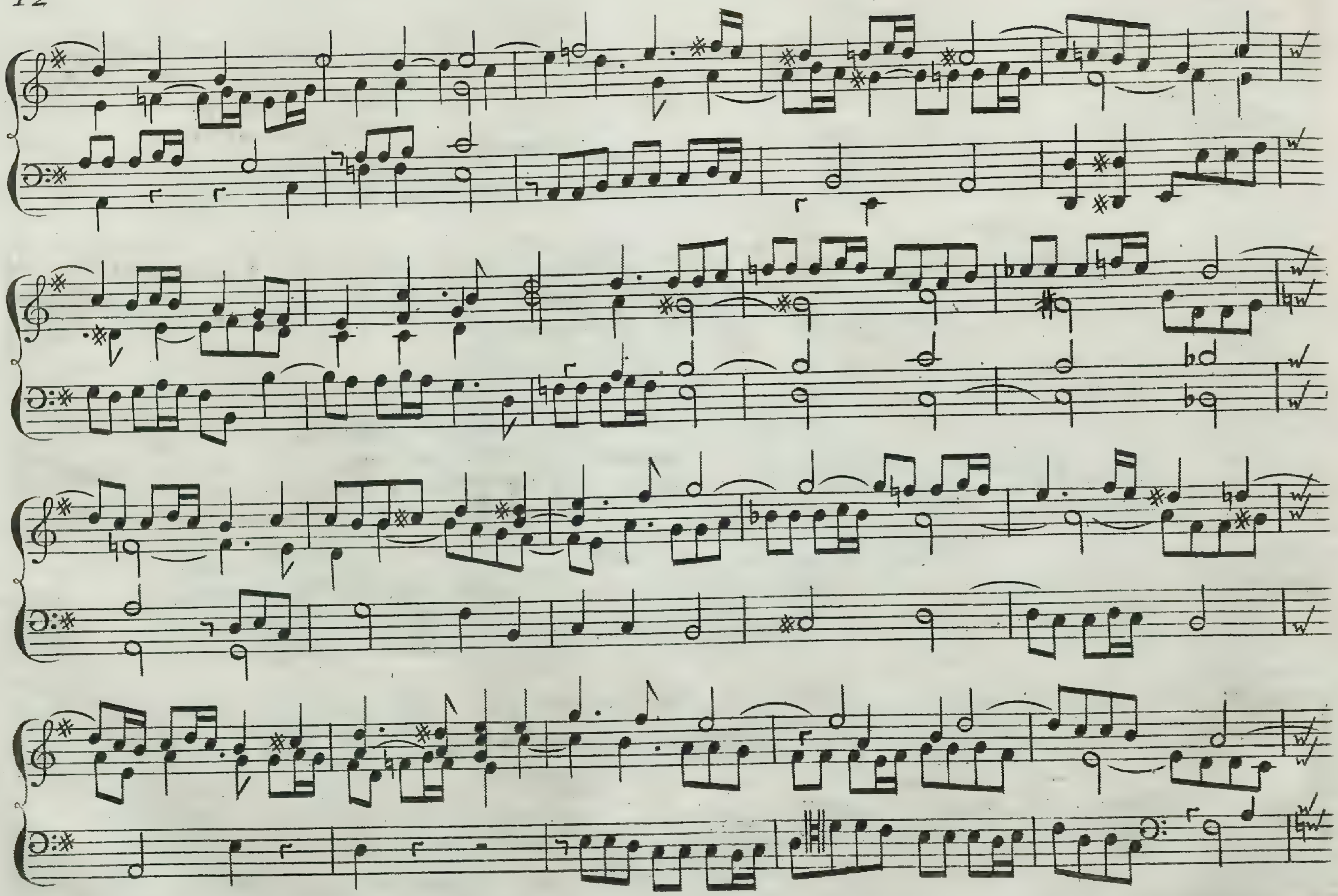


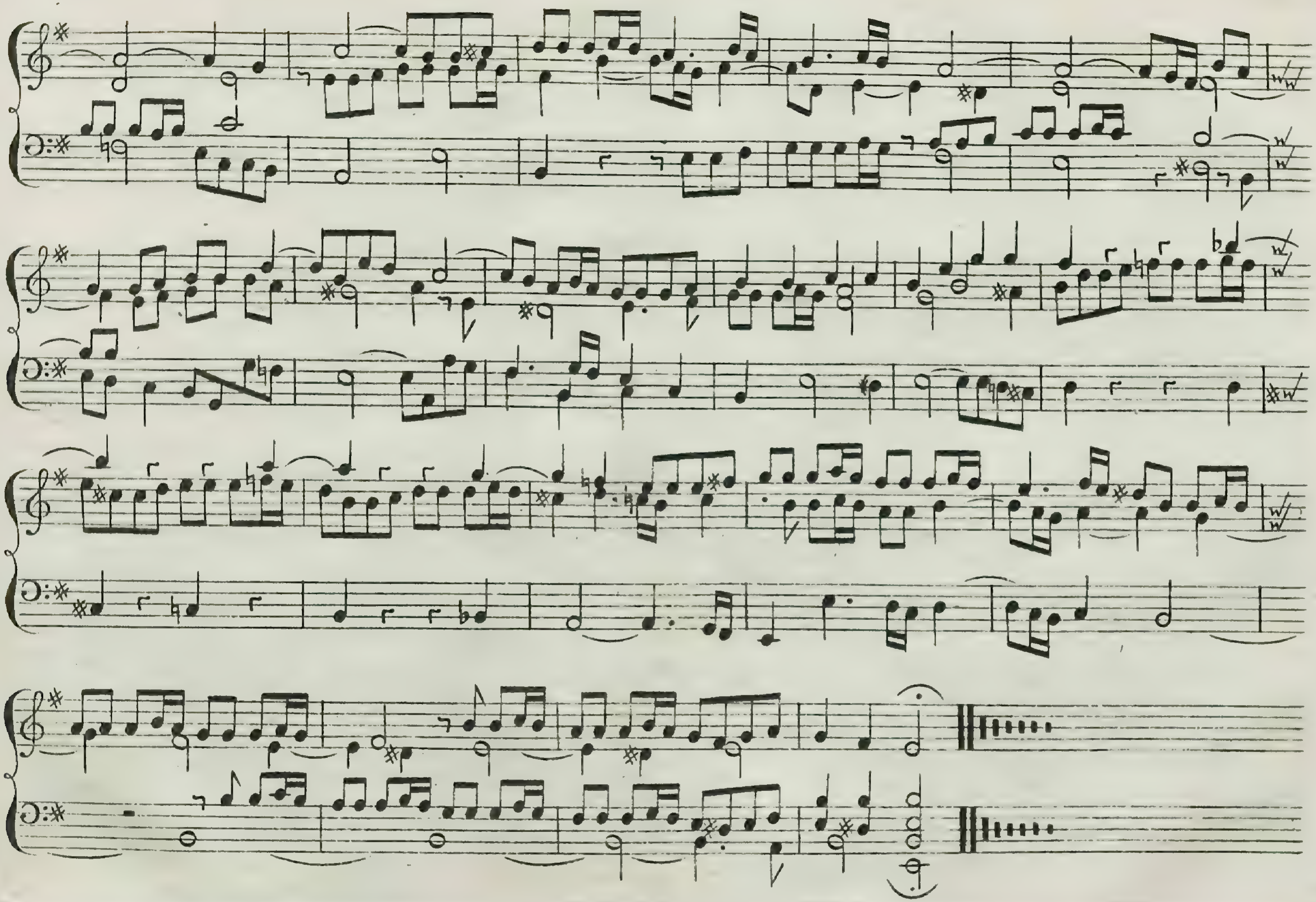




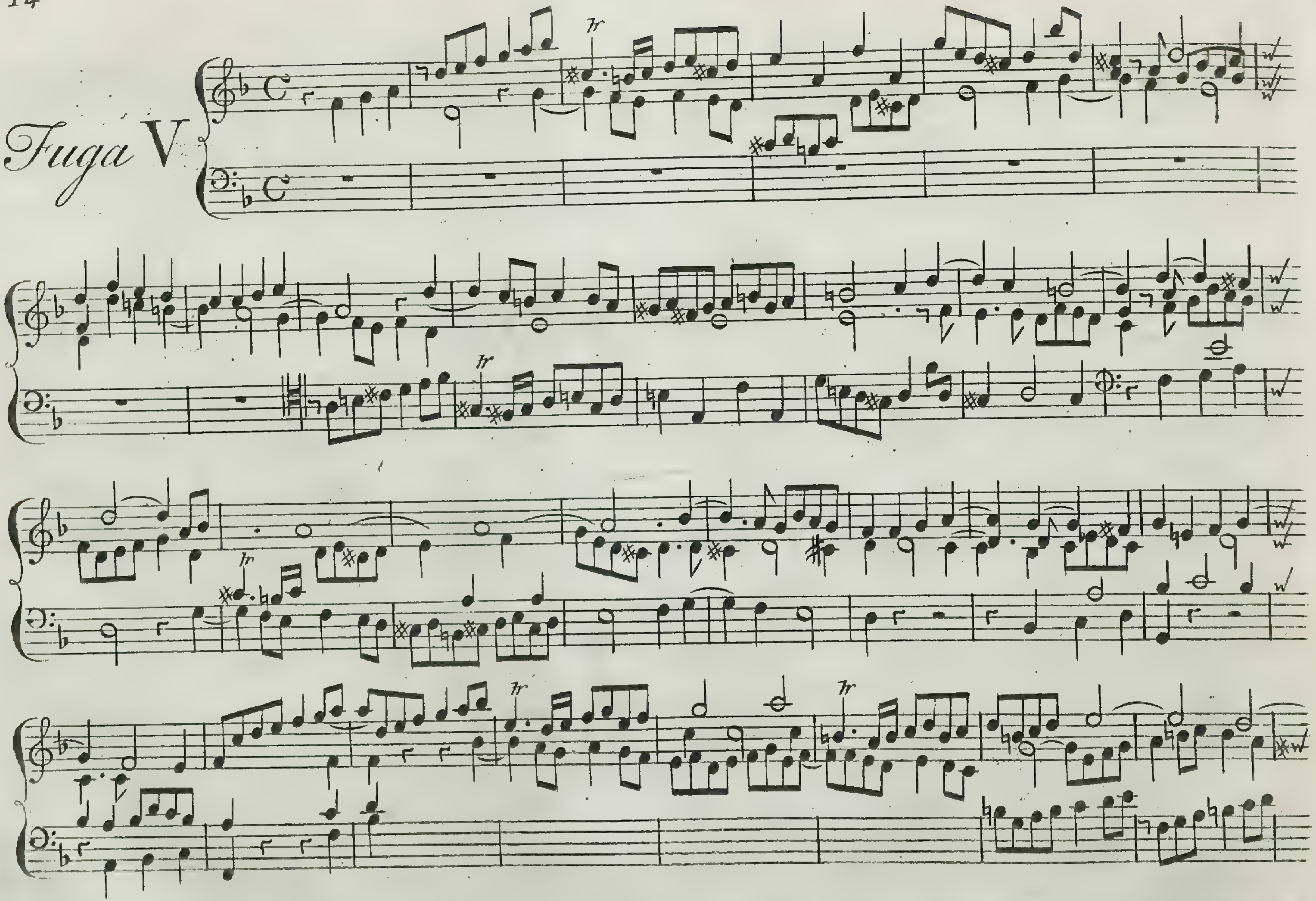
Fuga IV



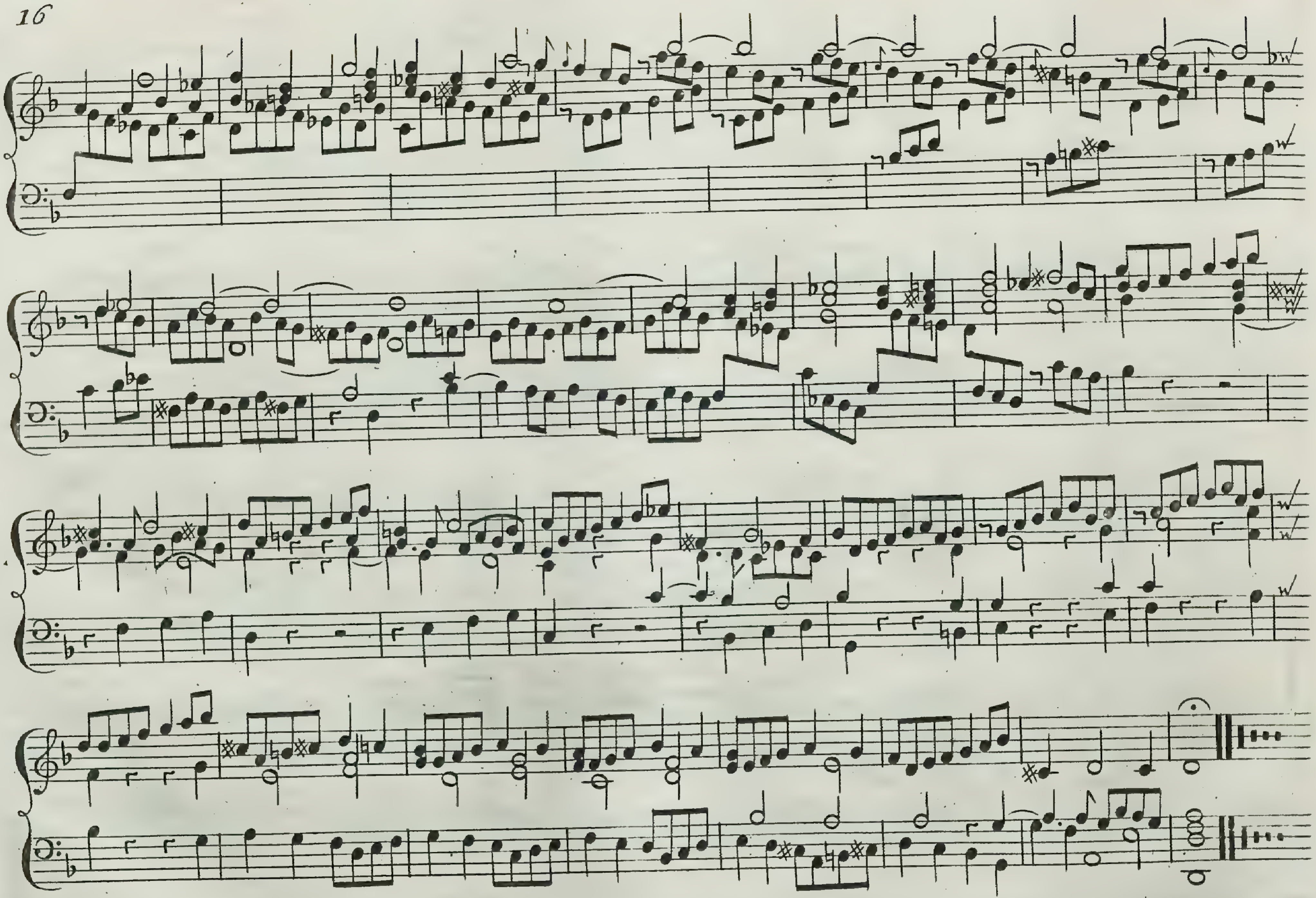




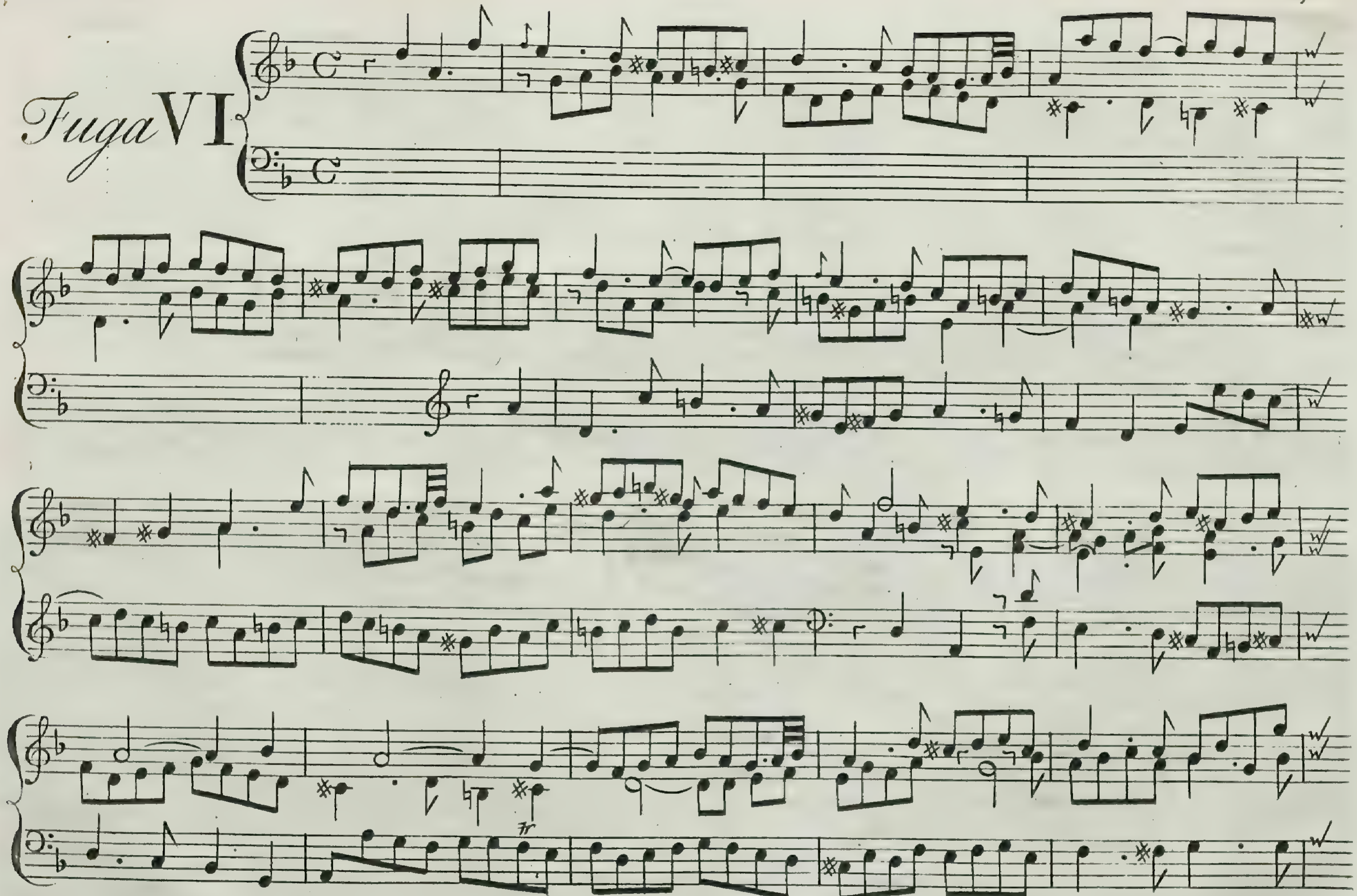
Fuga V

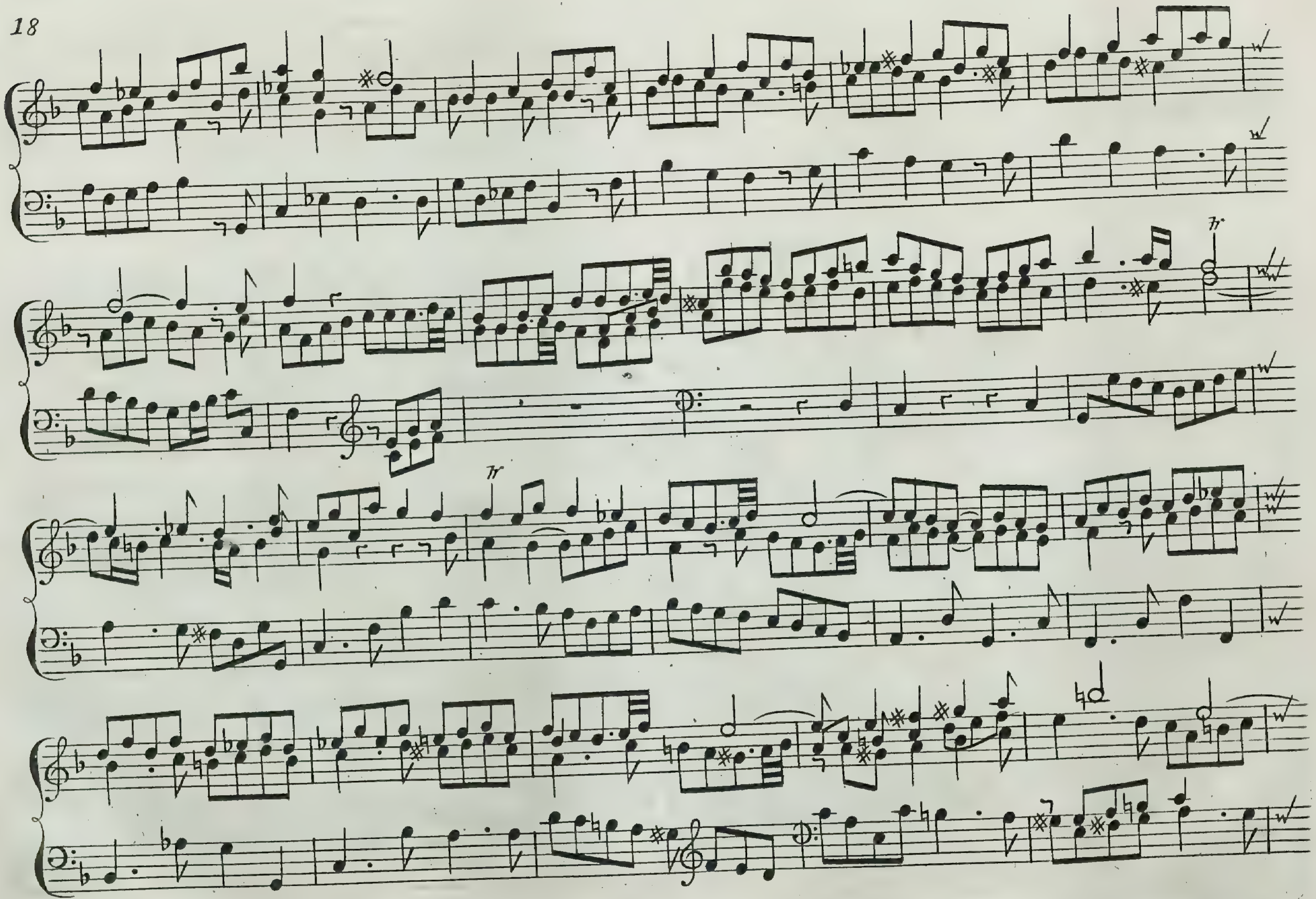


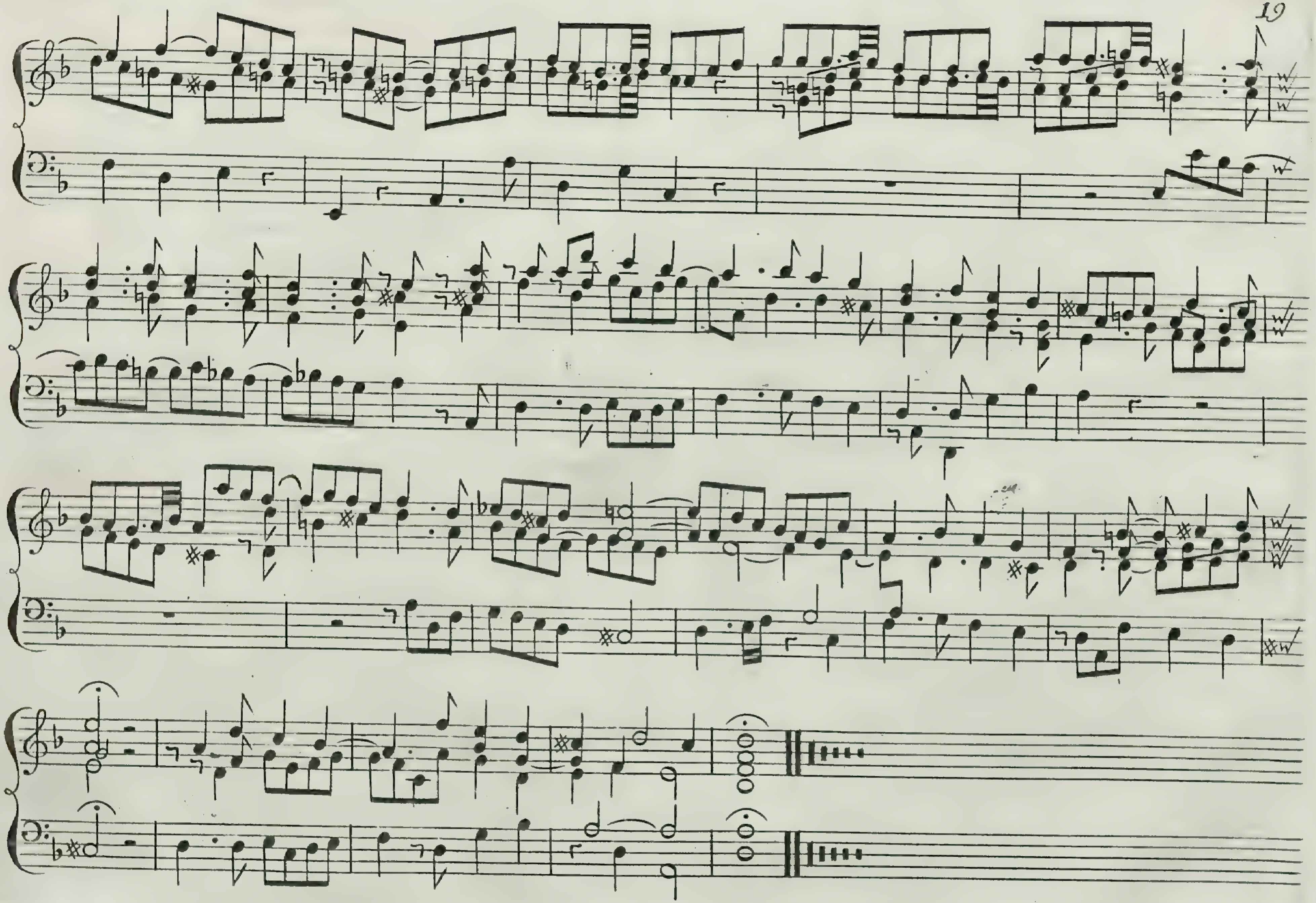




Fuga VI

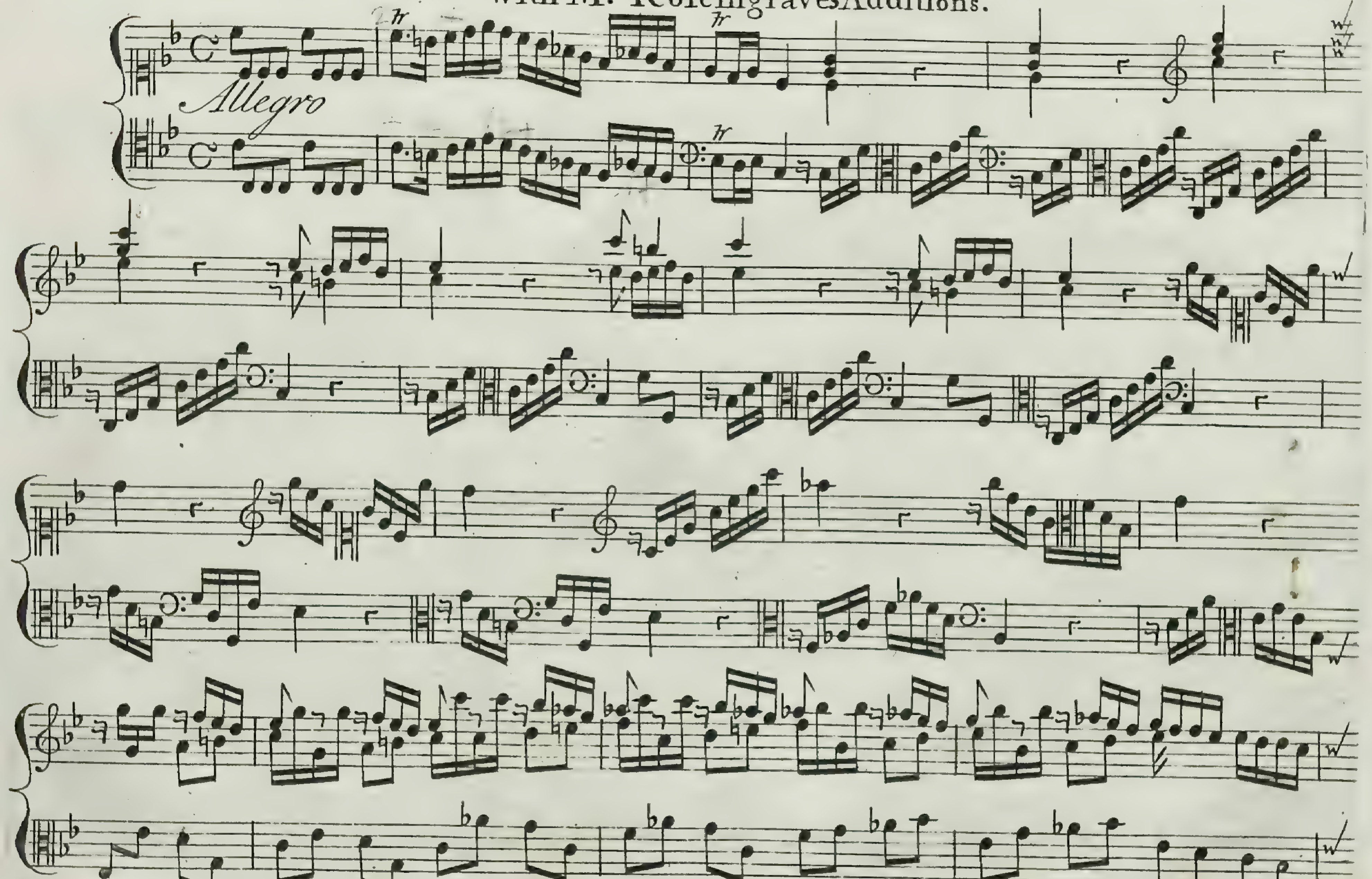


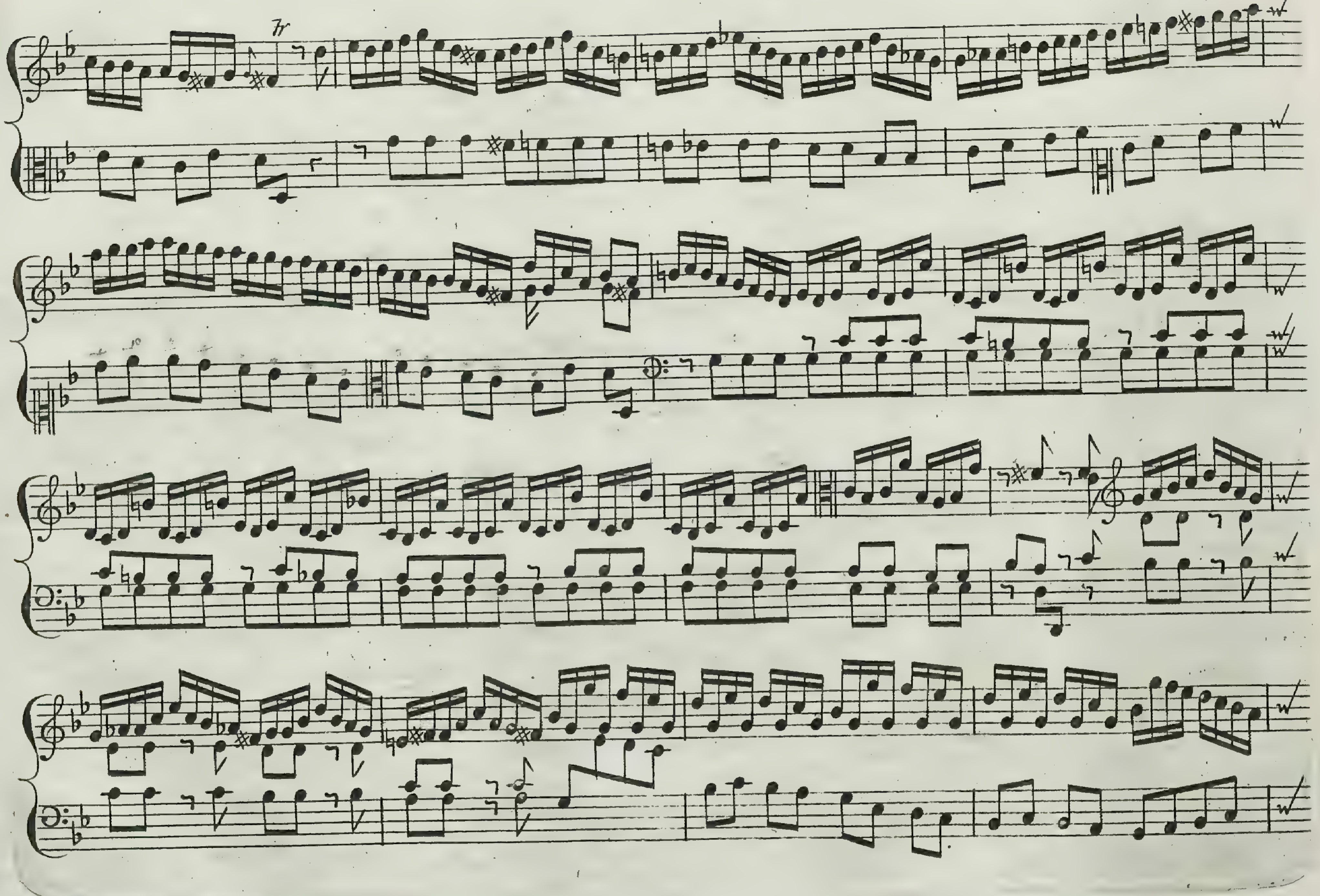

tr
tr

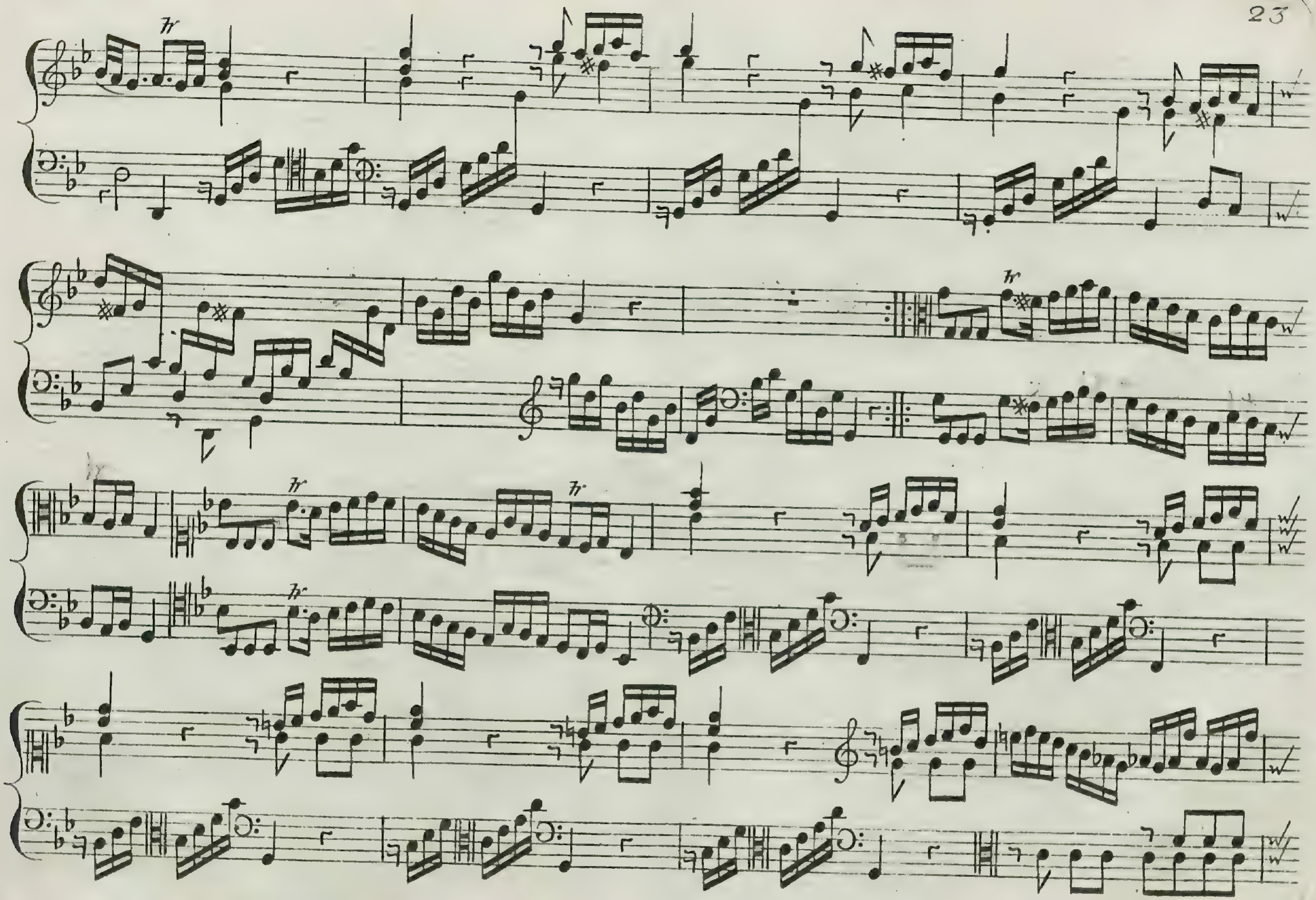


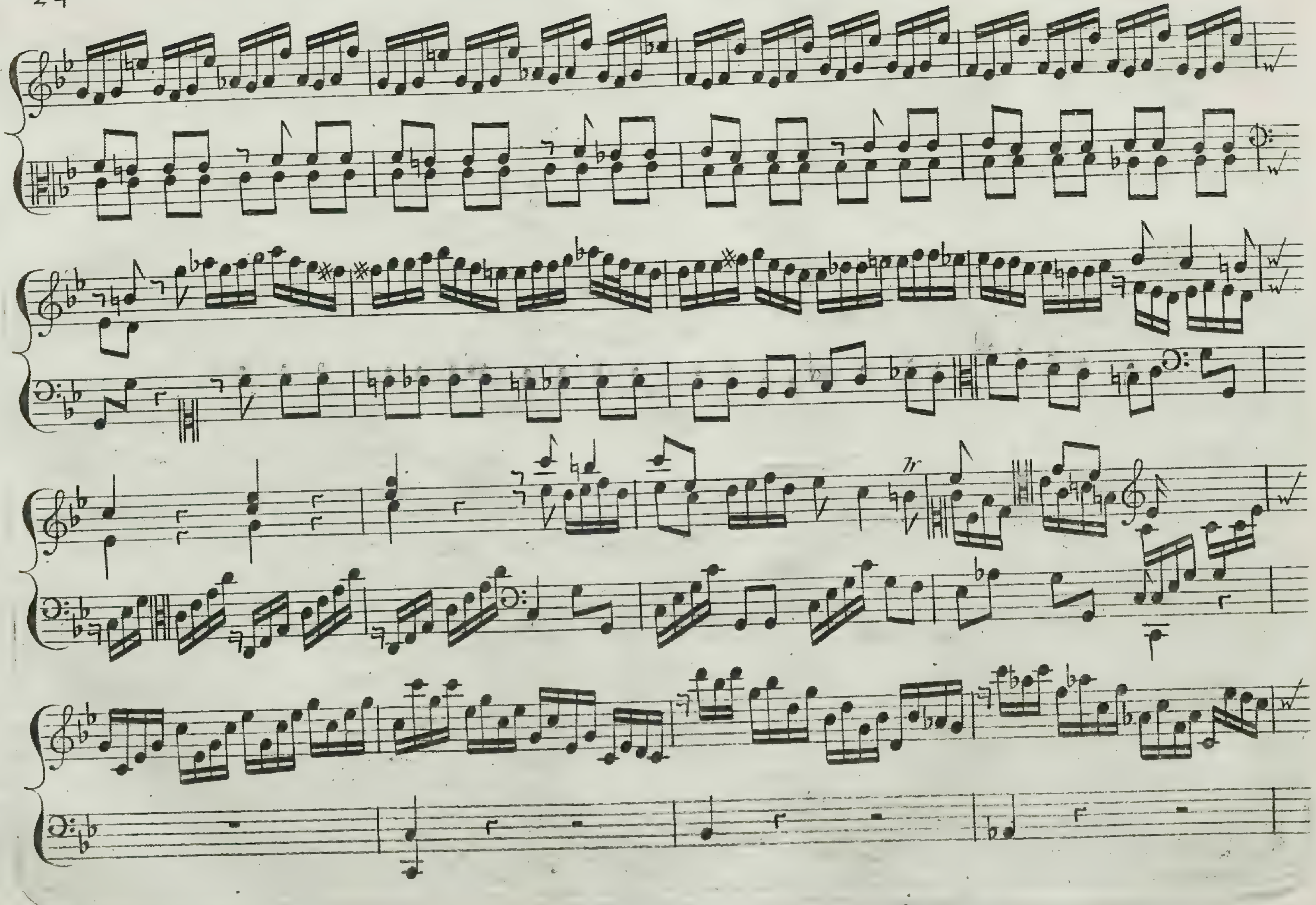
Sig.r Dominico Scarlatti's Celebrated Lesson. for the Harpsicord.

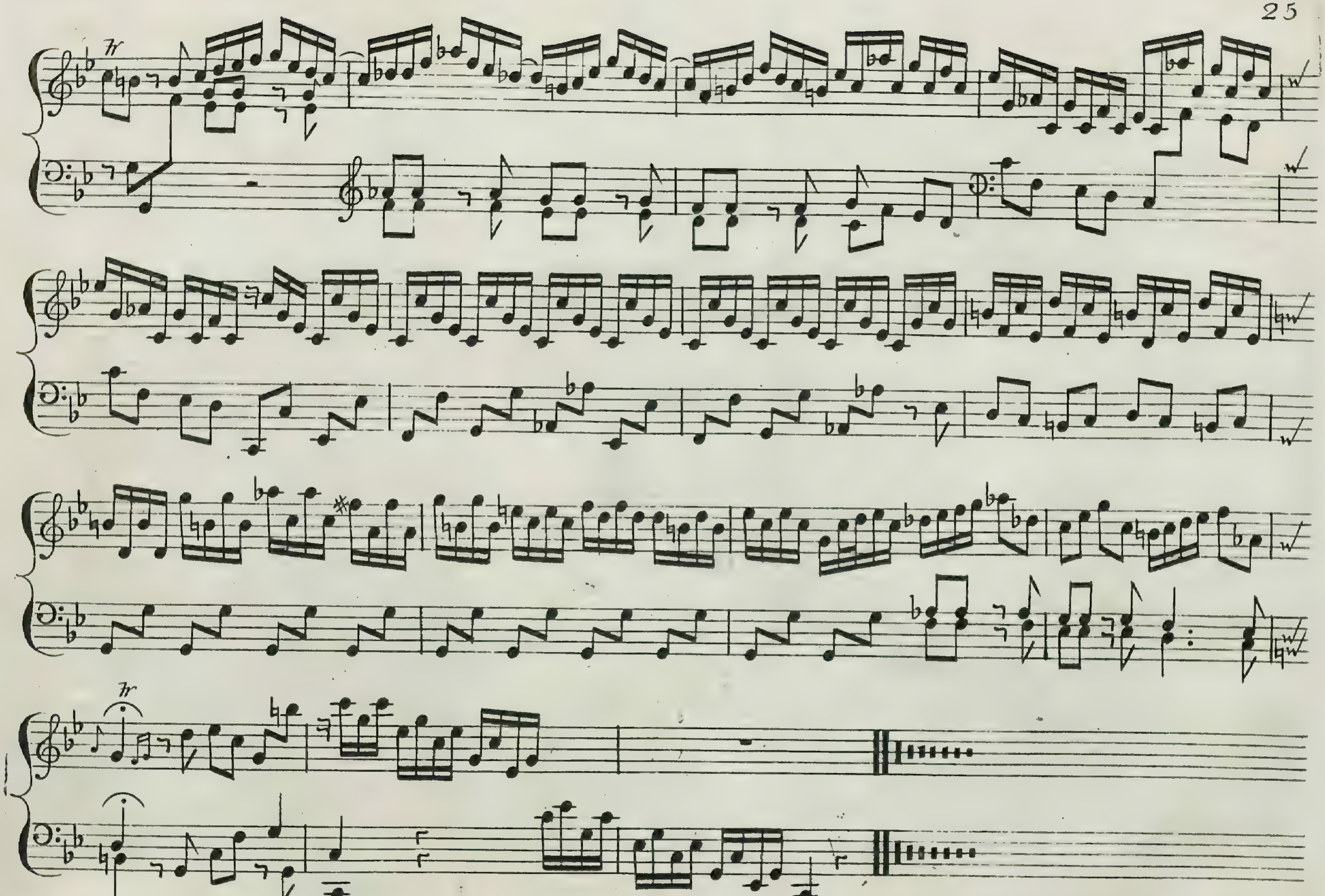
with Mr. Roseingraves Additions.











A Collection of
LESSONS
FOR THE
HARPSICORD

COMPOS'D BY

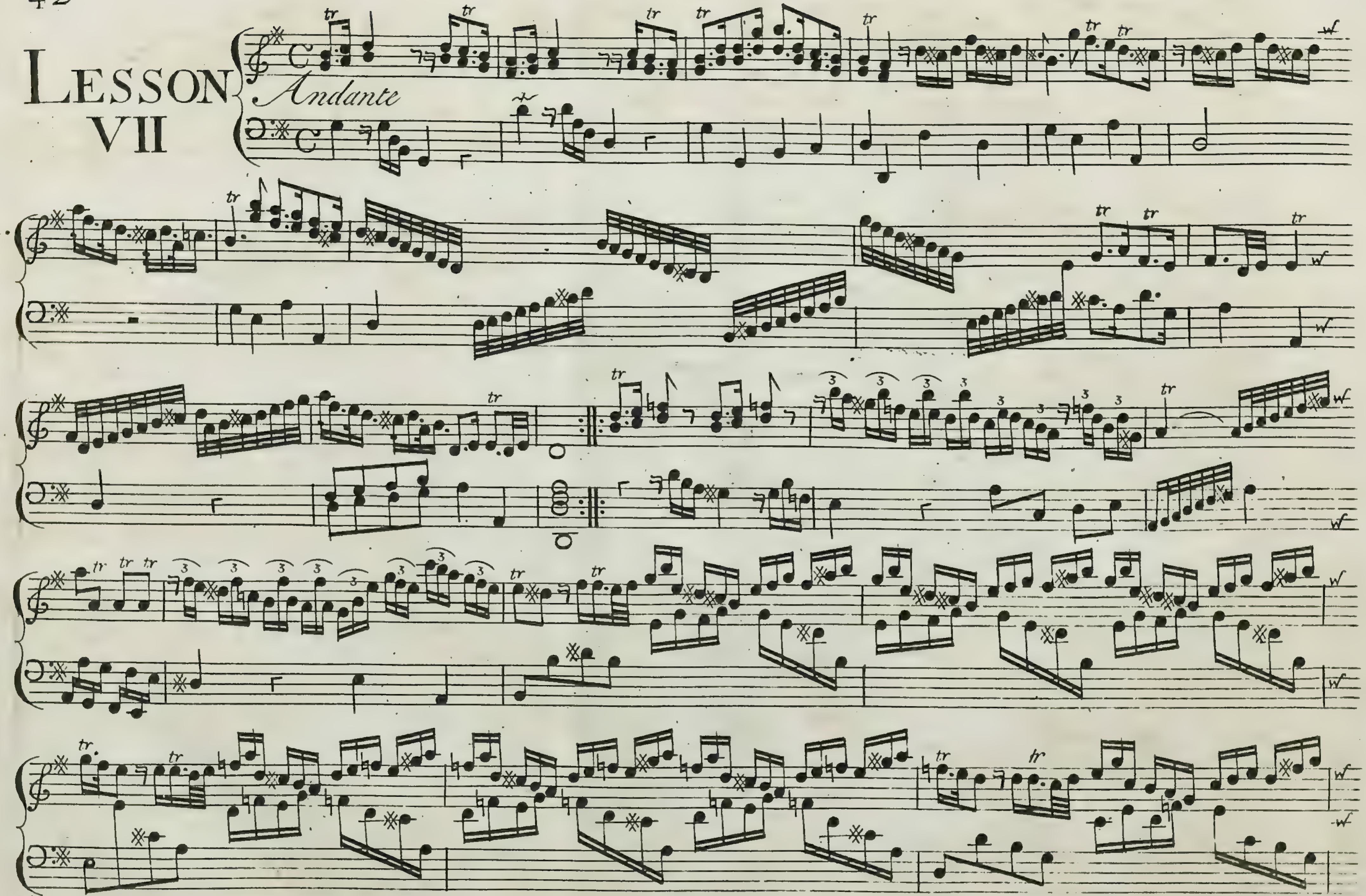
Mr. Smith

Author of the Opera call'd The Fairies.

Opera IV

London. *Printed for* I. Walsh *in Catharine Street in the Strand.*

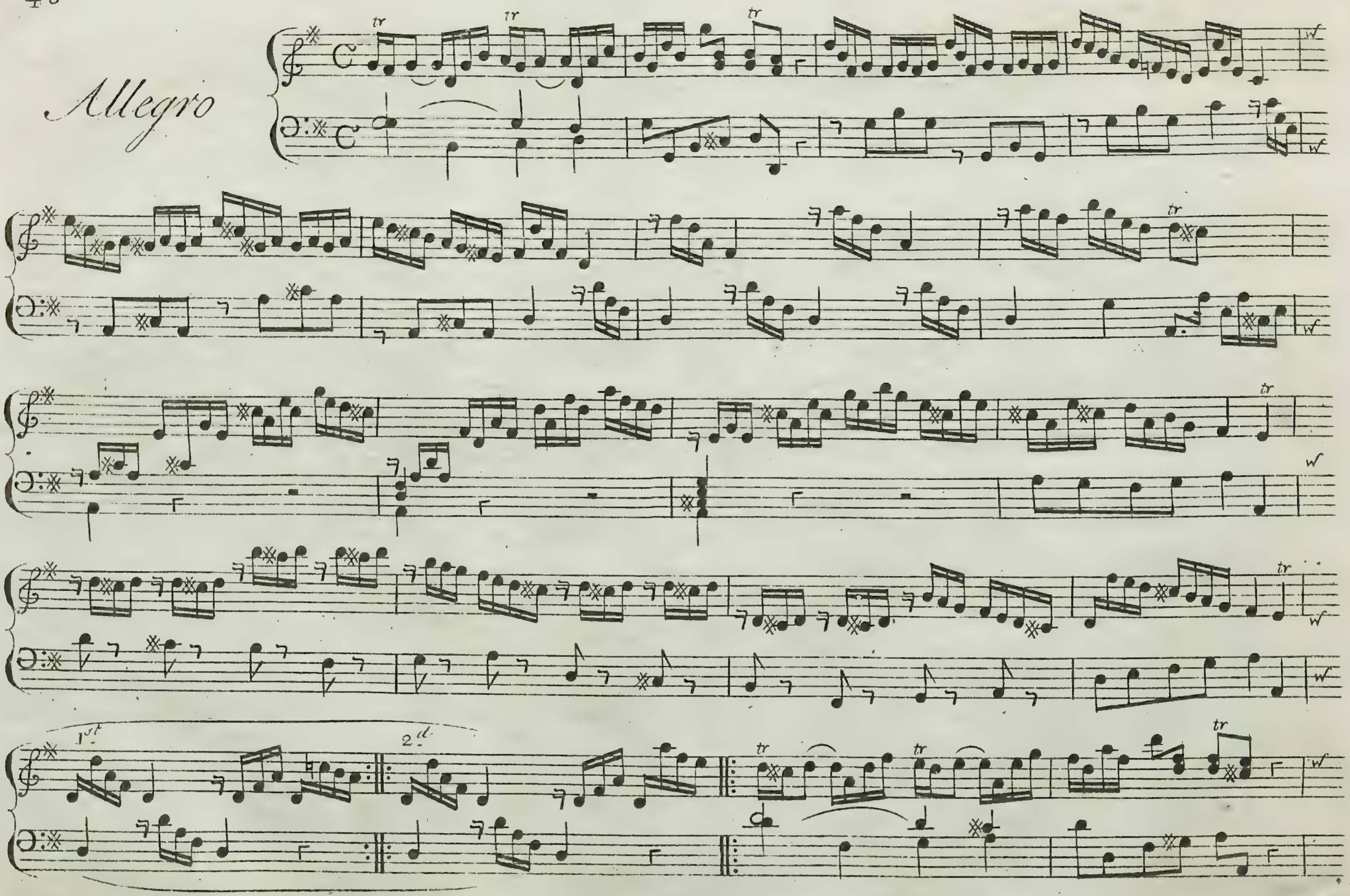
LESSON VII

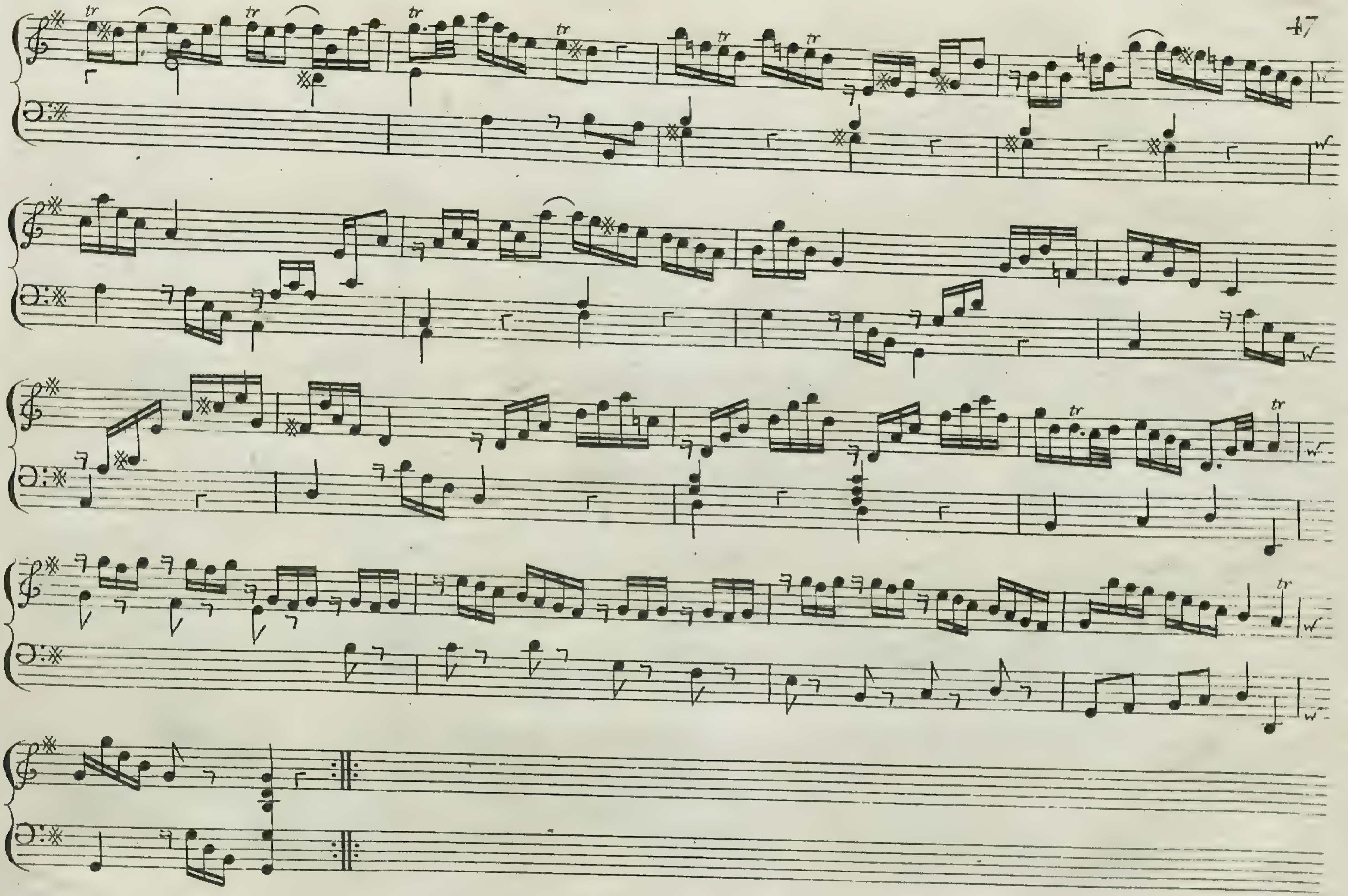




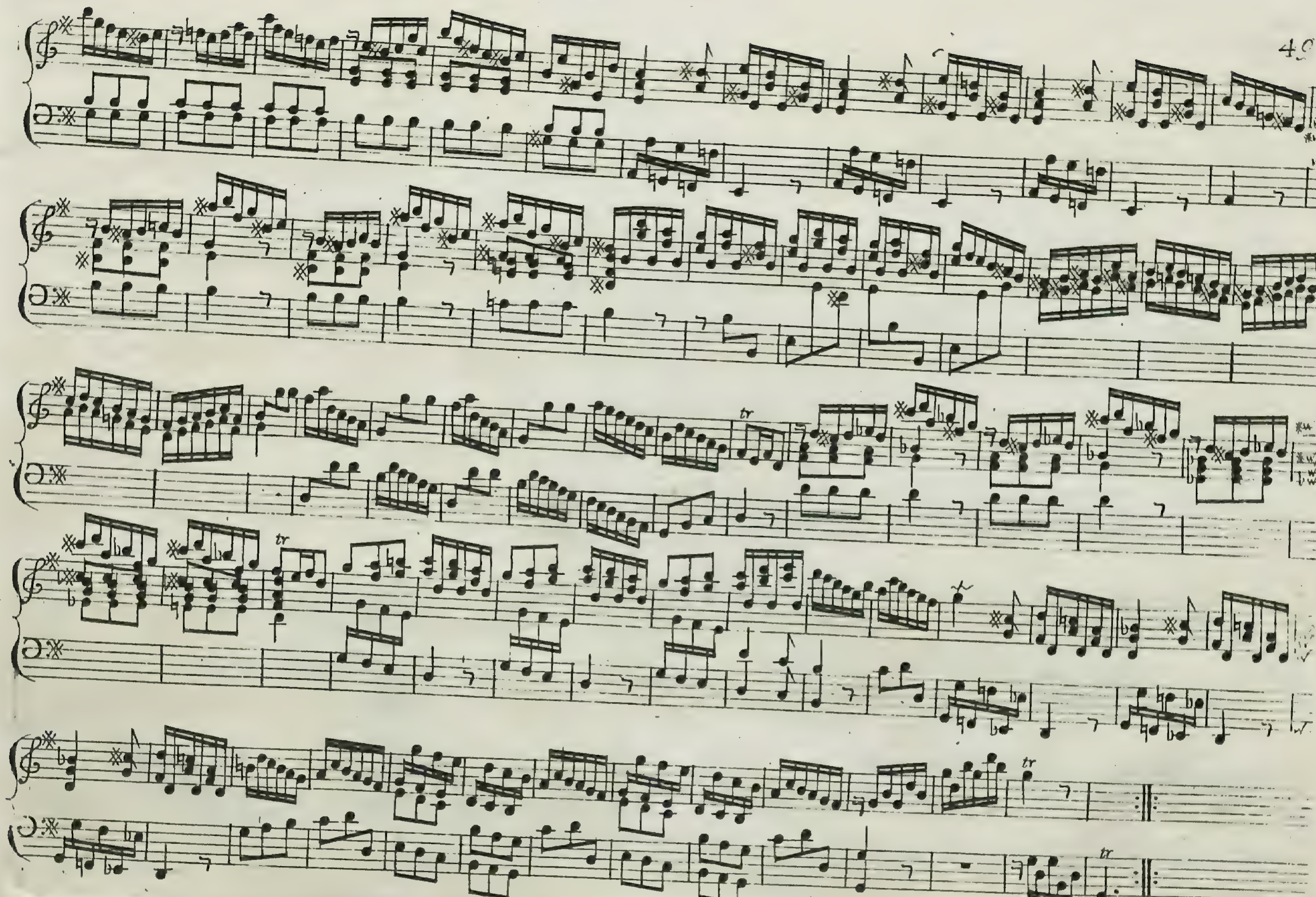


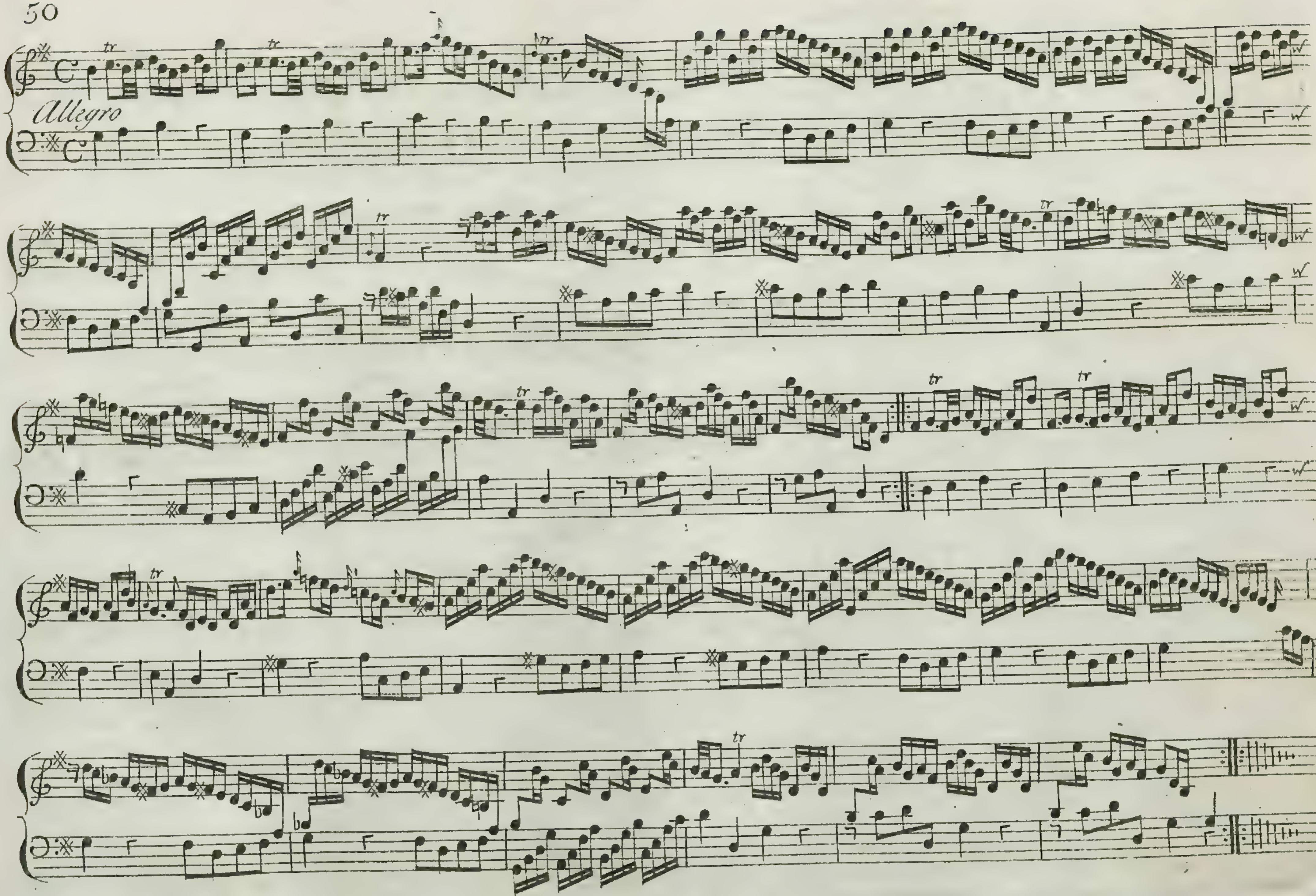



Allegro
1st
2d

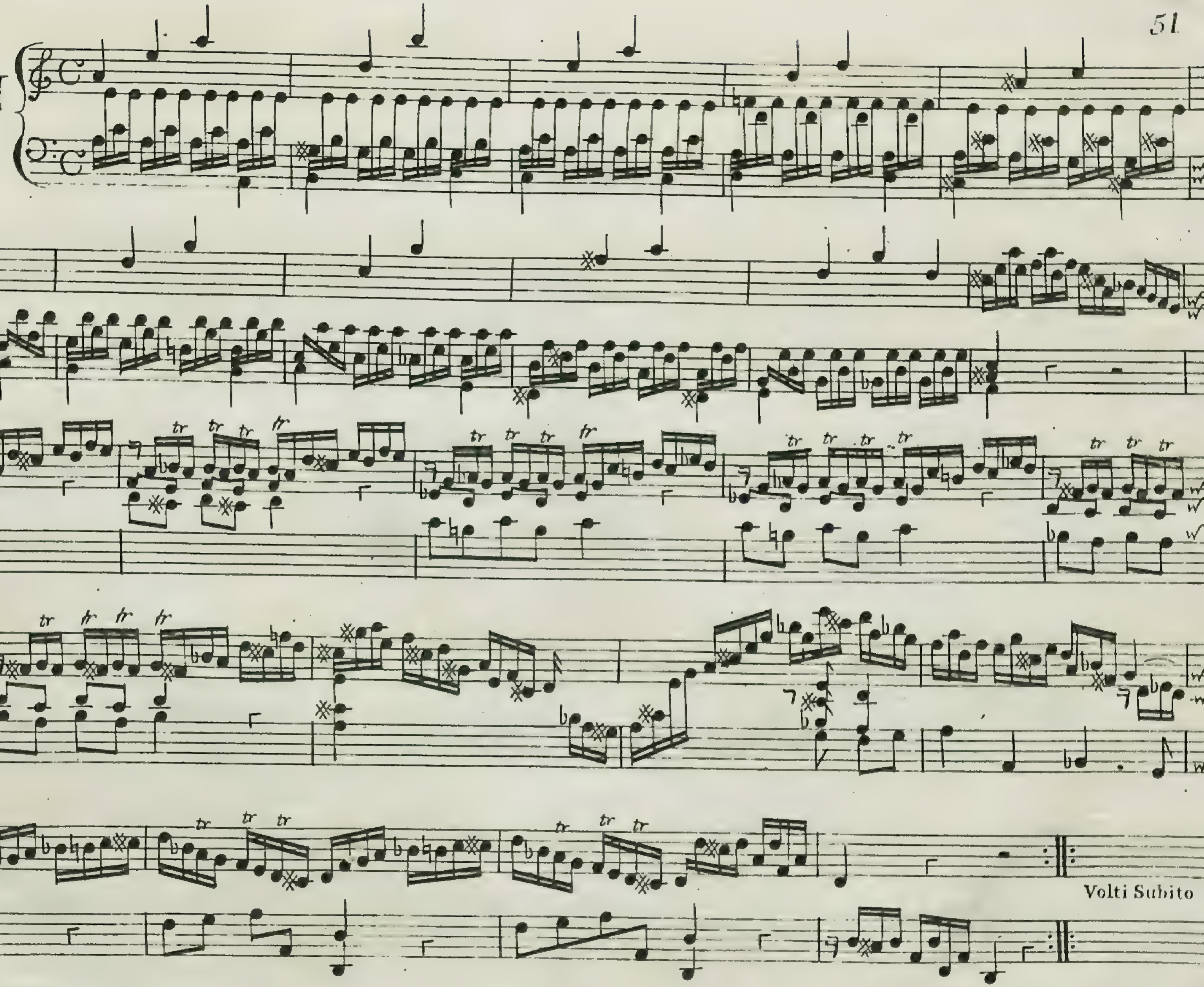



Allegro



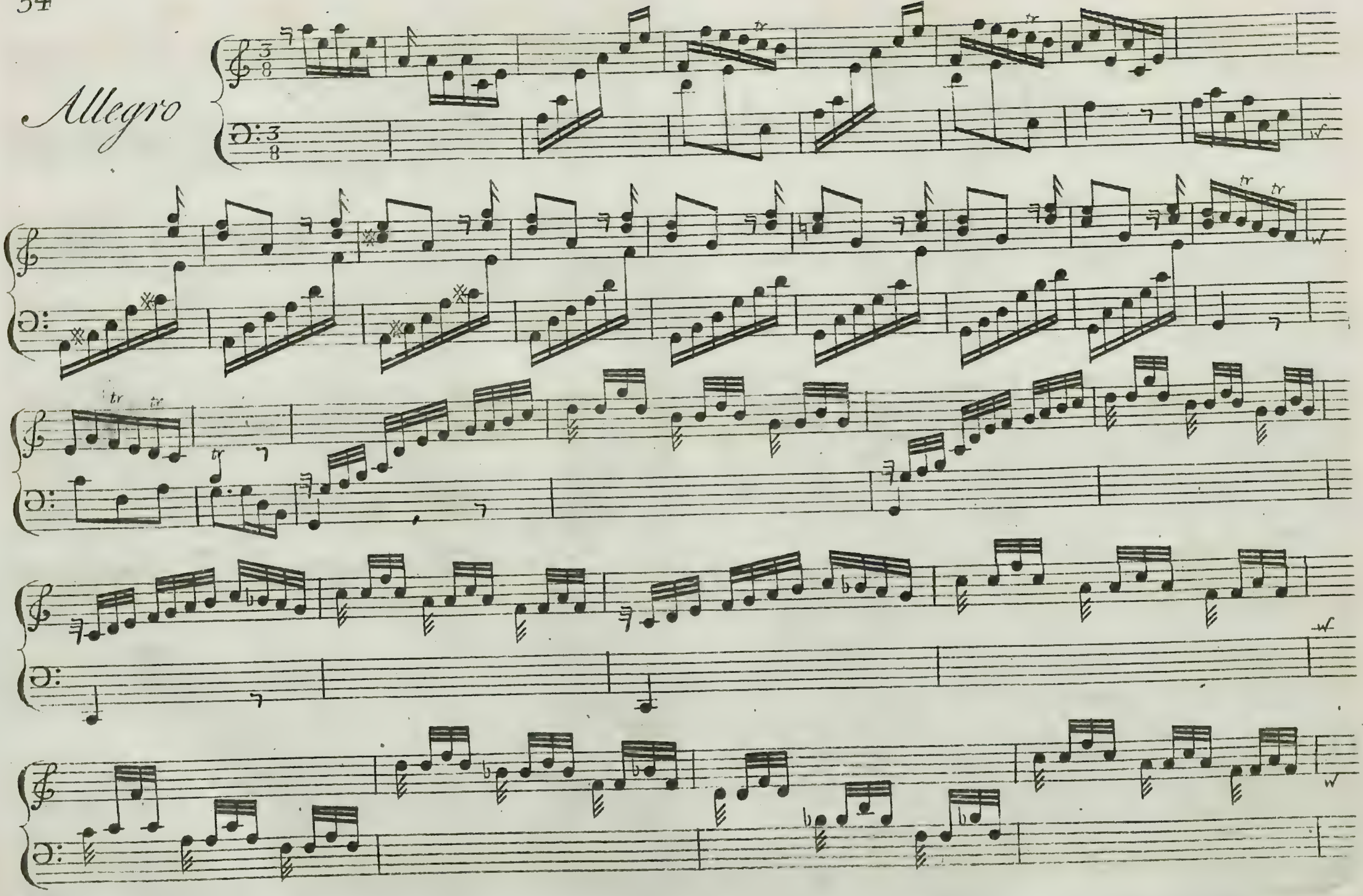

Allegro
tr

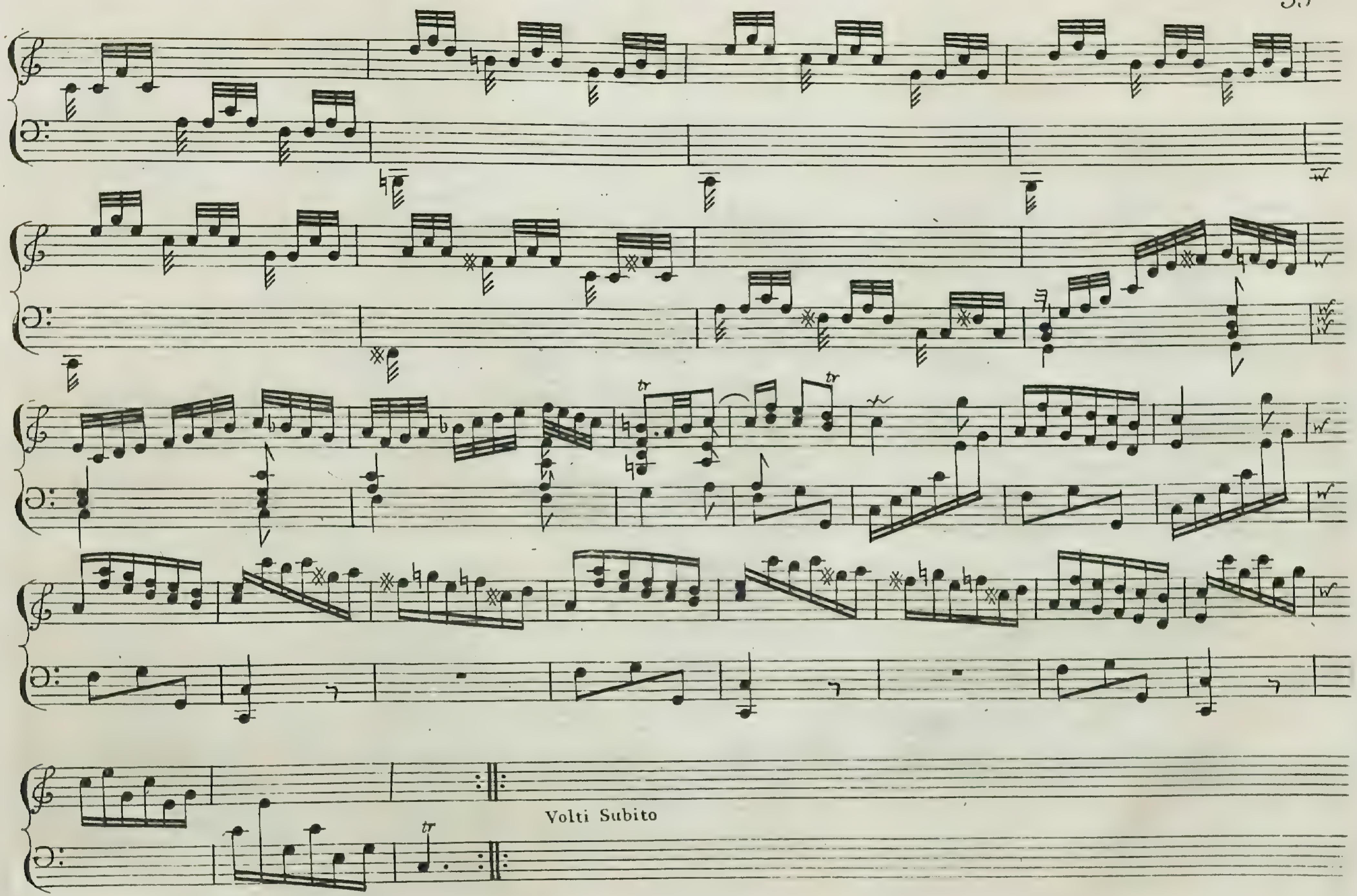
LESSON VIII



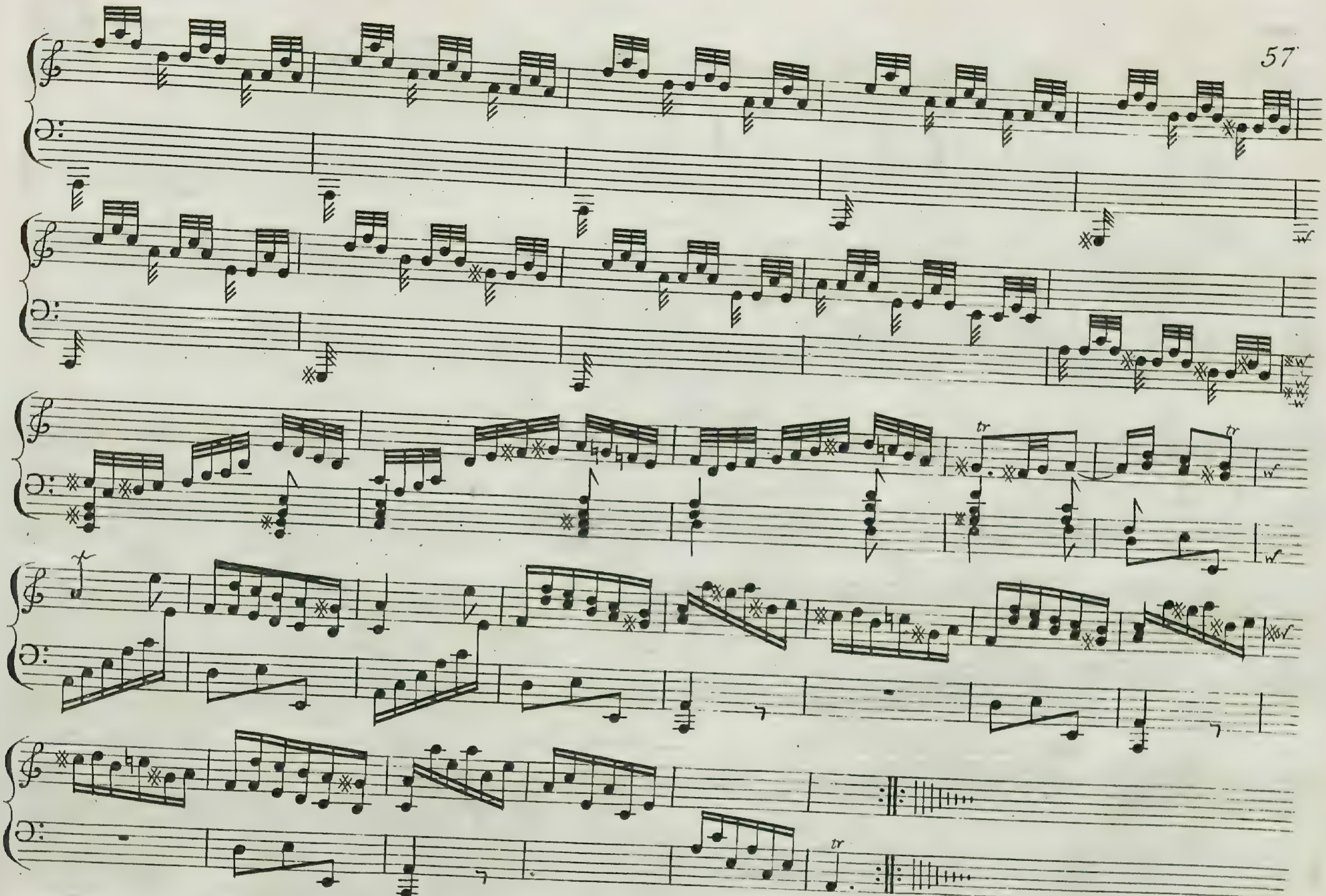

tr


Andante

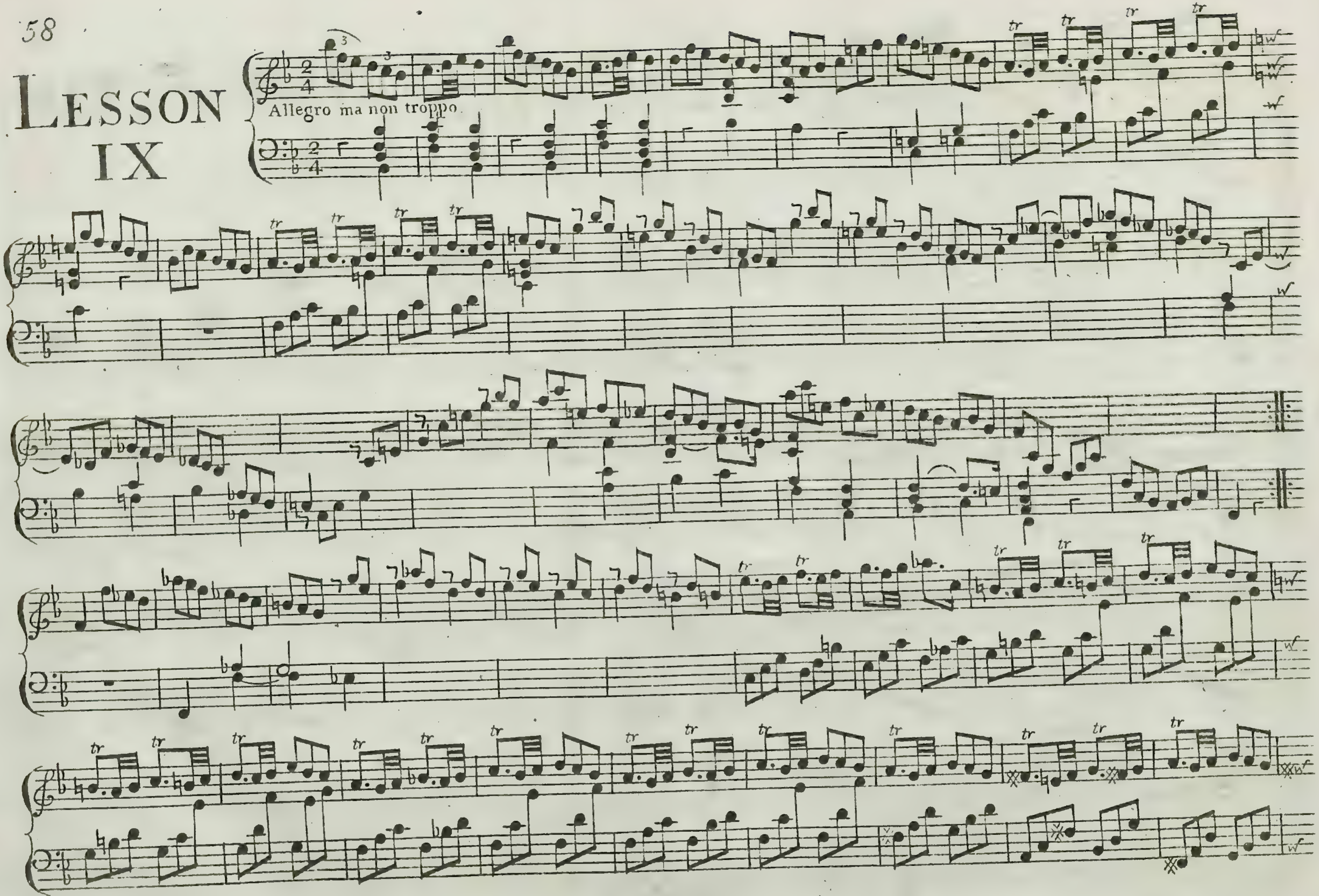

Allegro

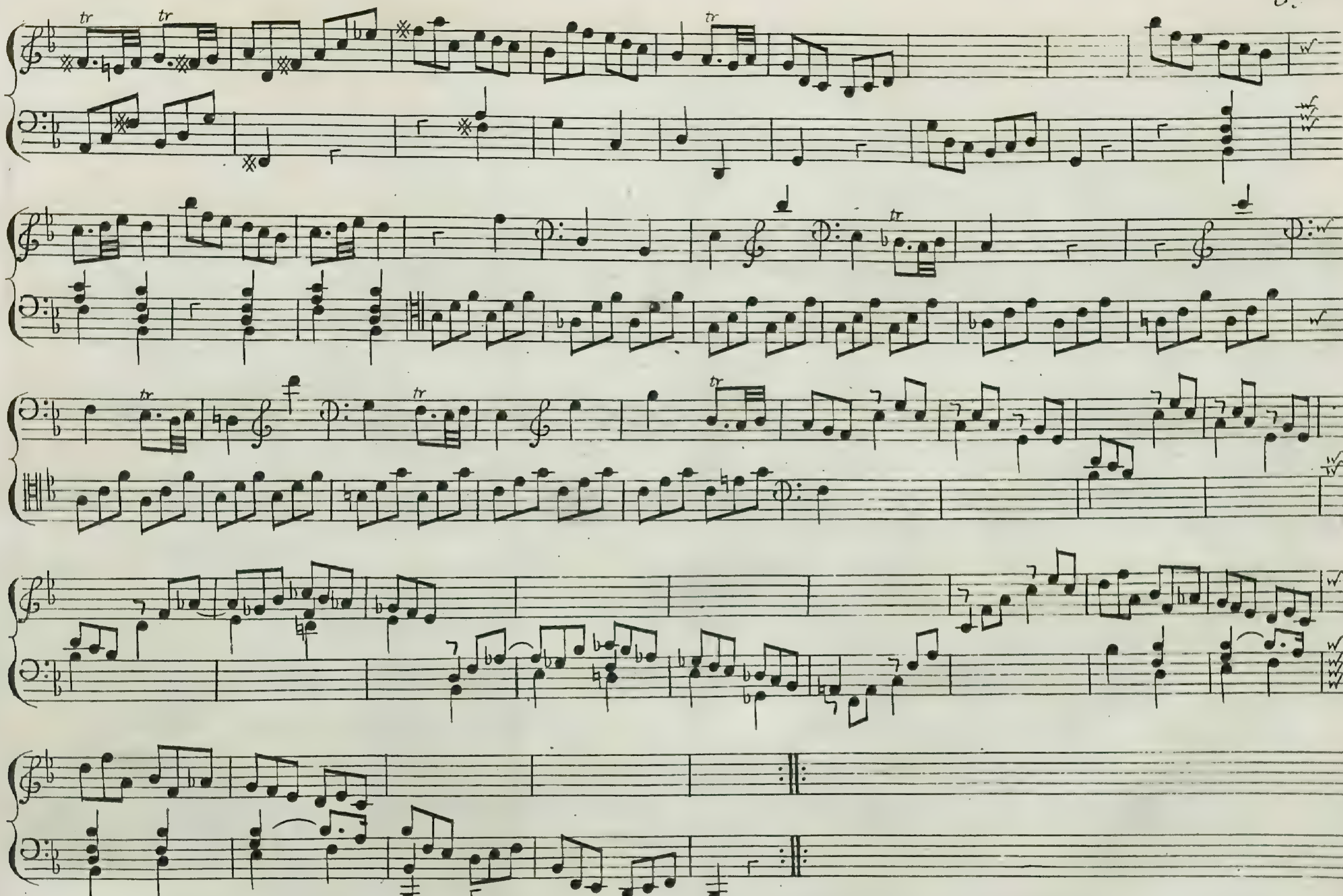

tr
Volti Subito


tr

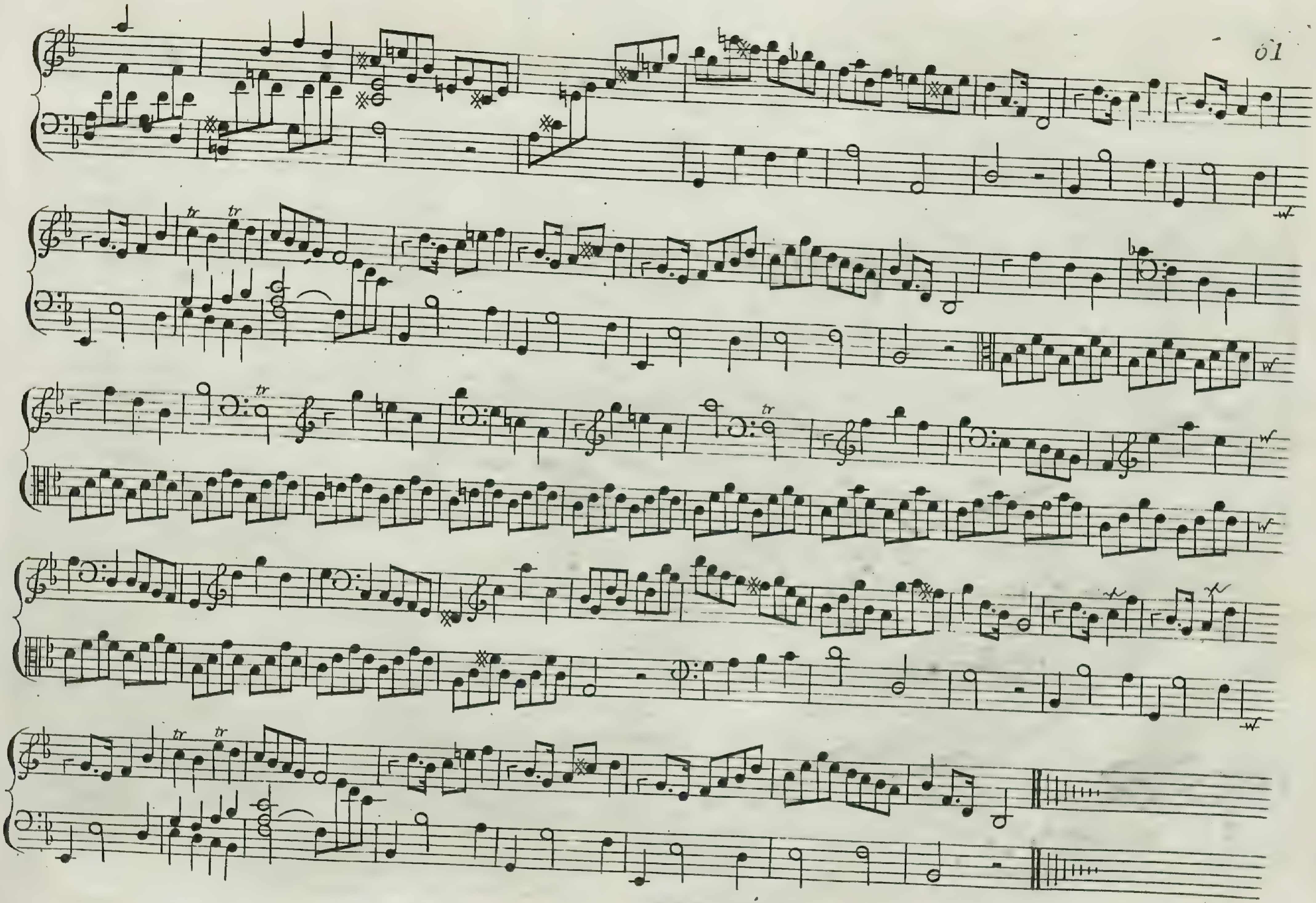

tr
tr
tr

LESSON IX

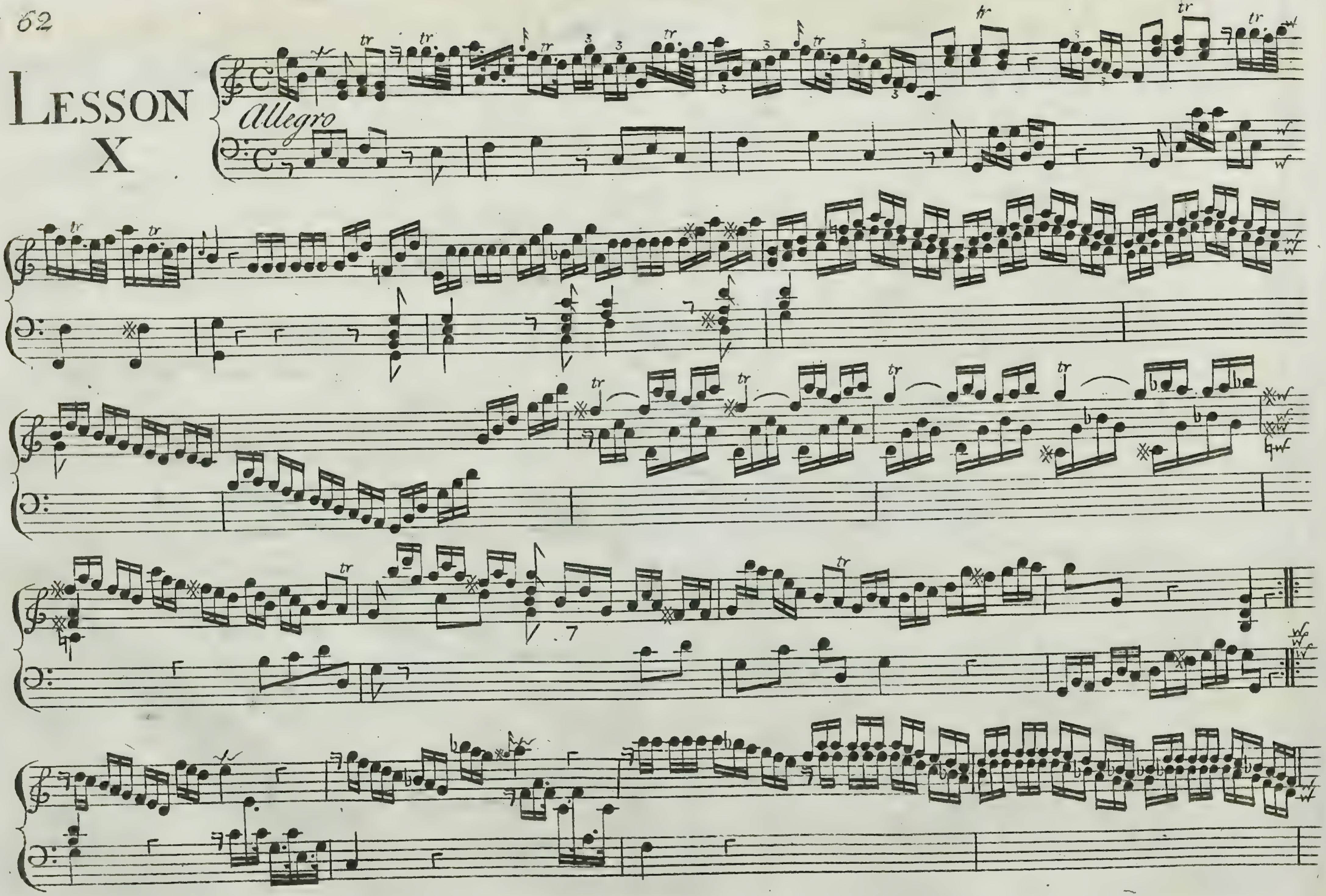





Allegro

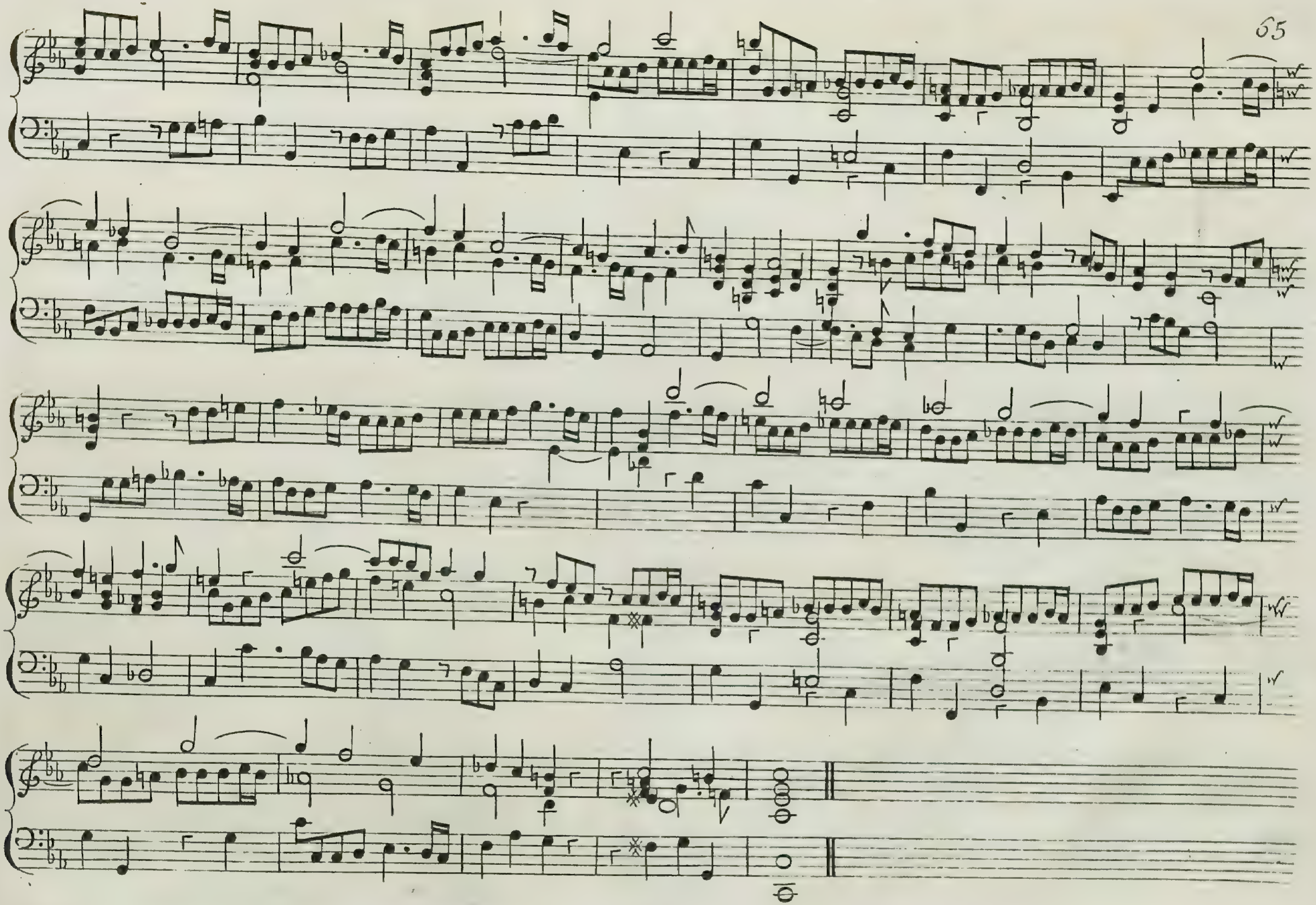


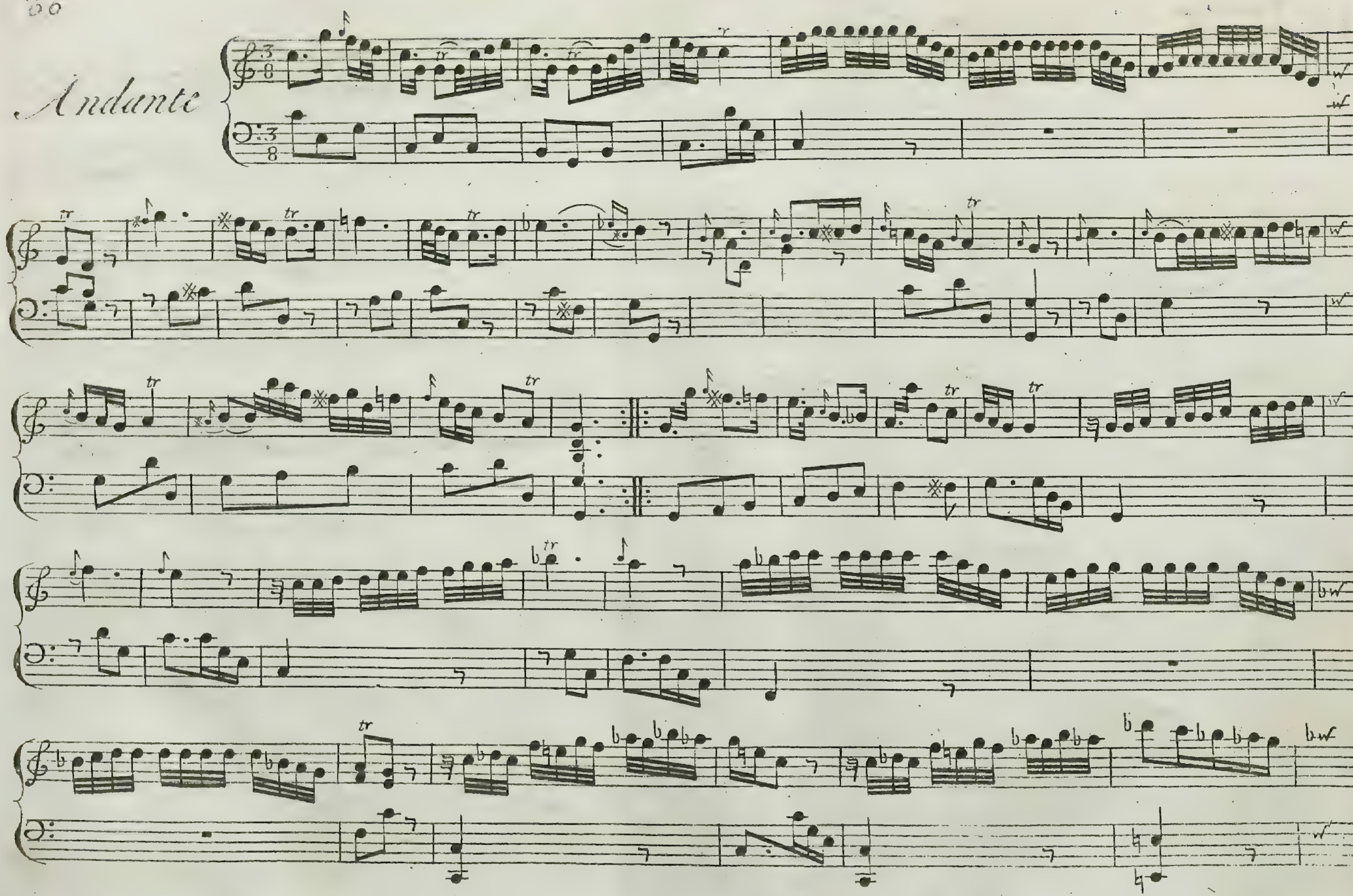
LESSON X

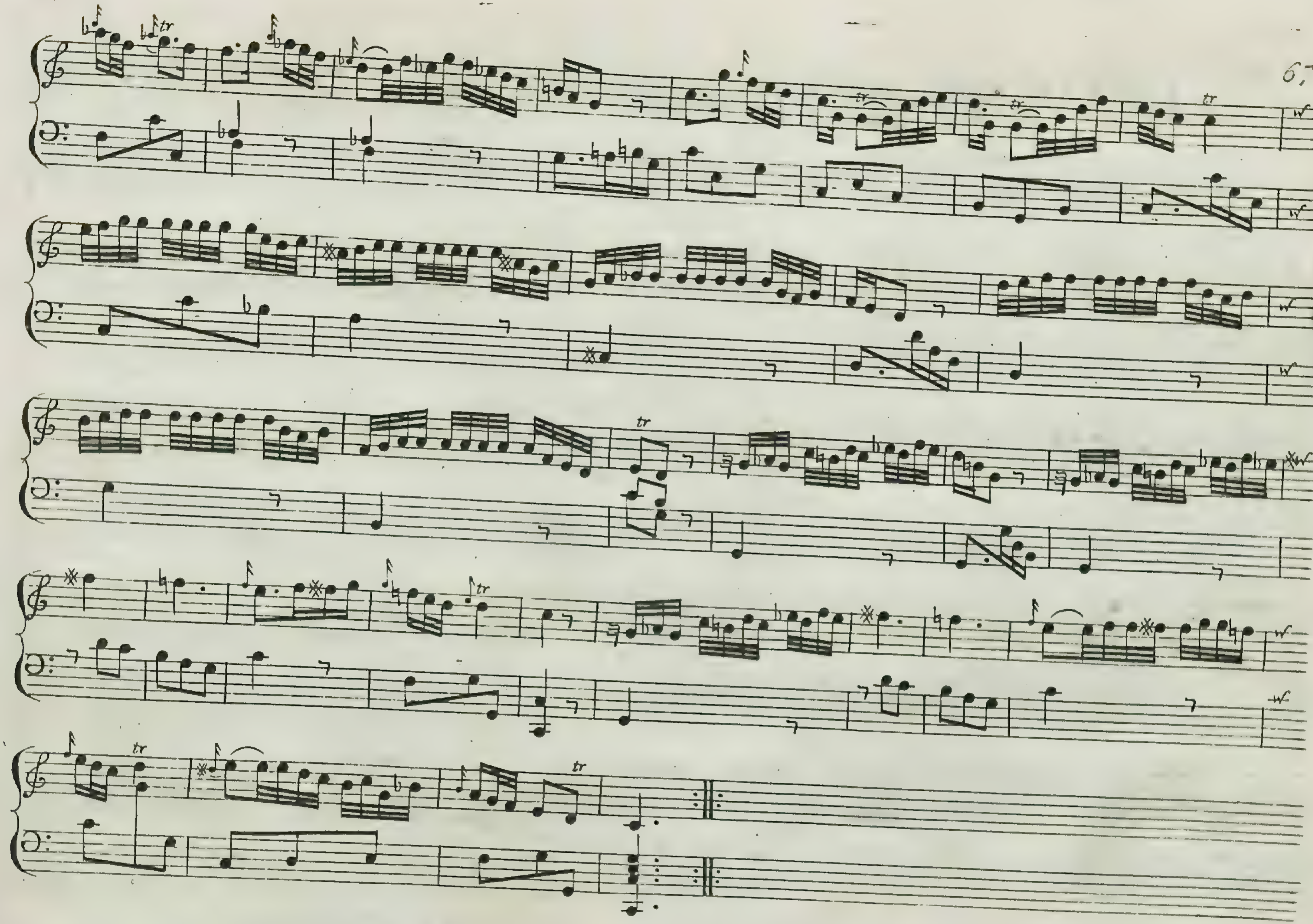




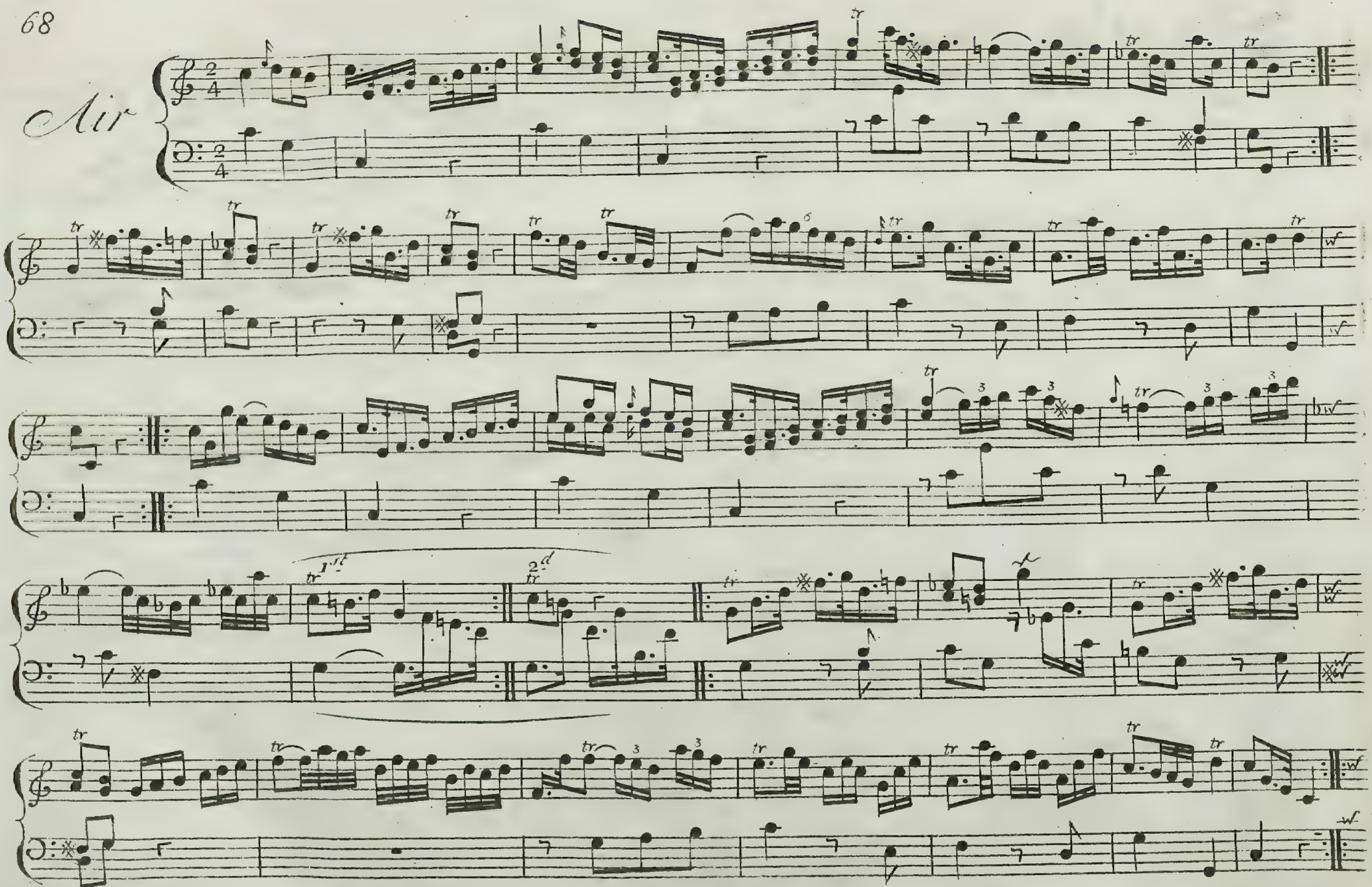


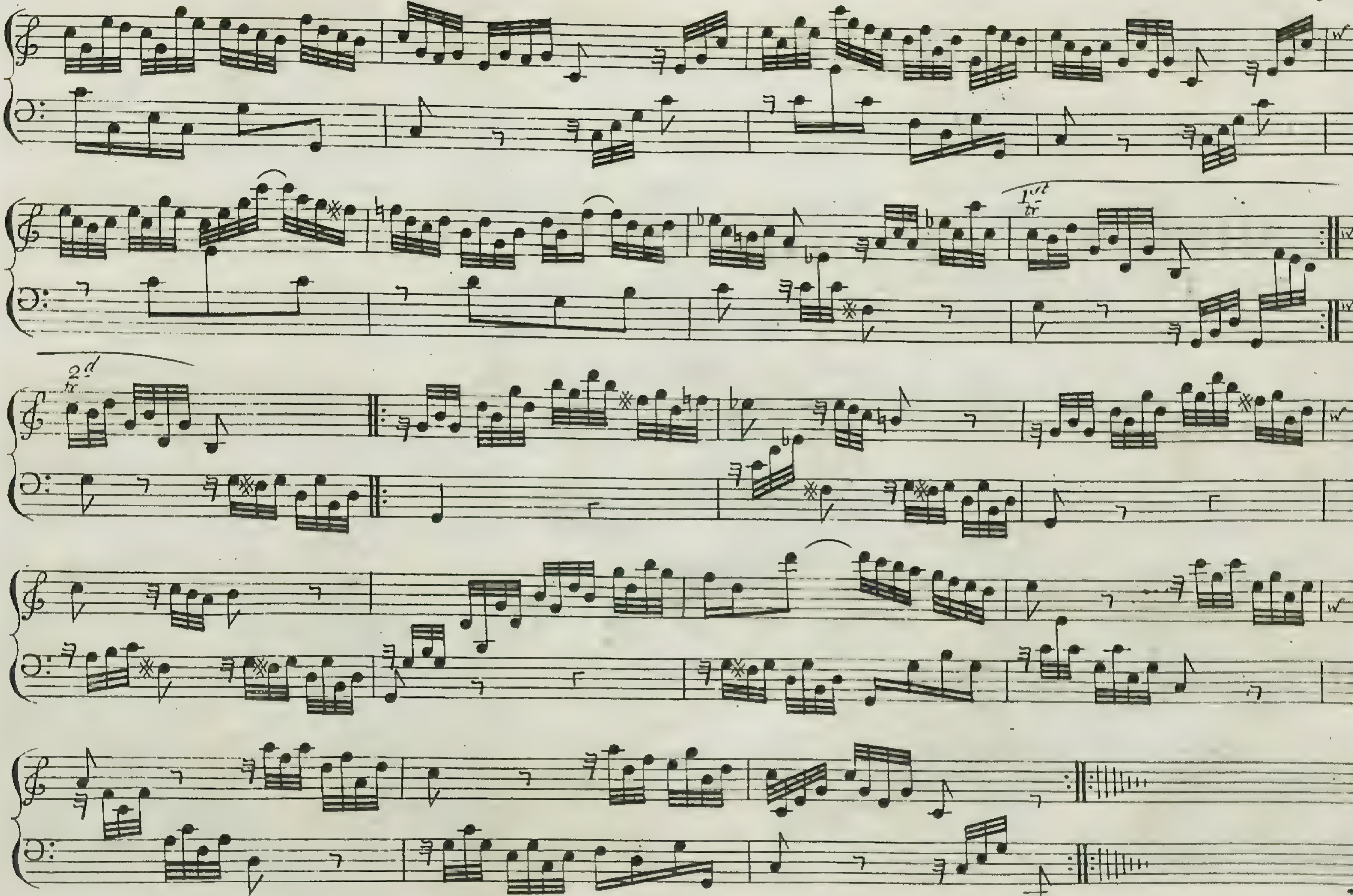



Andante

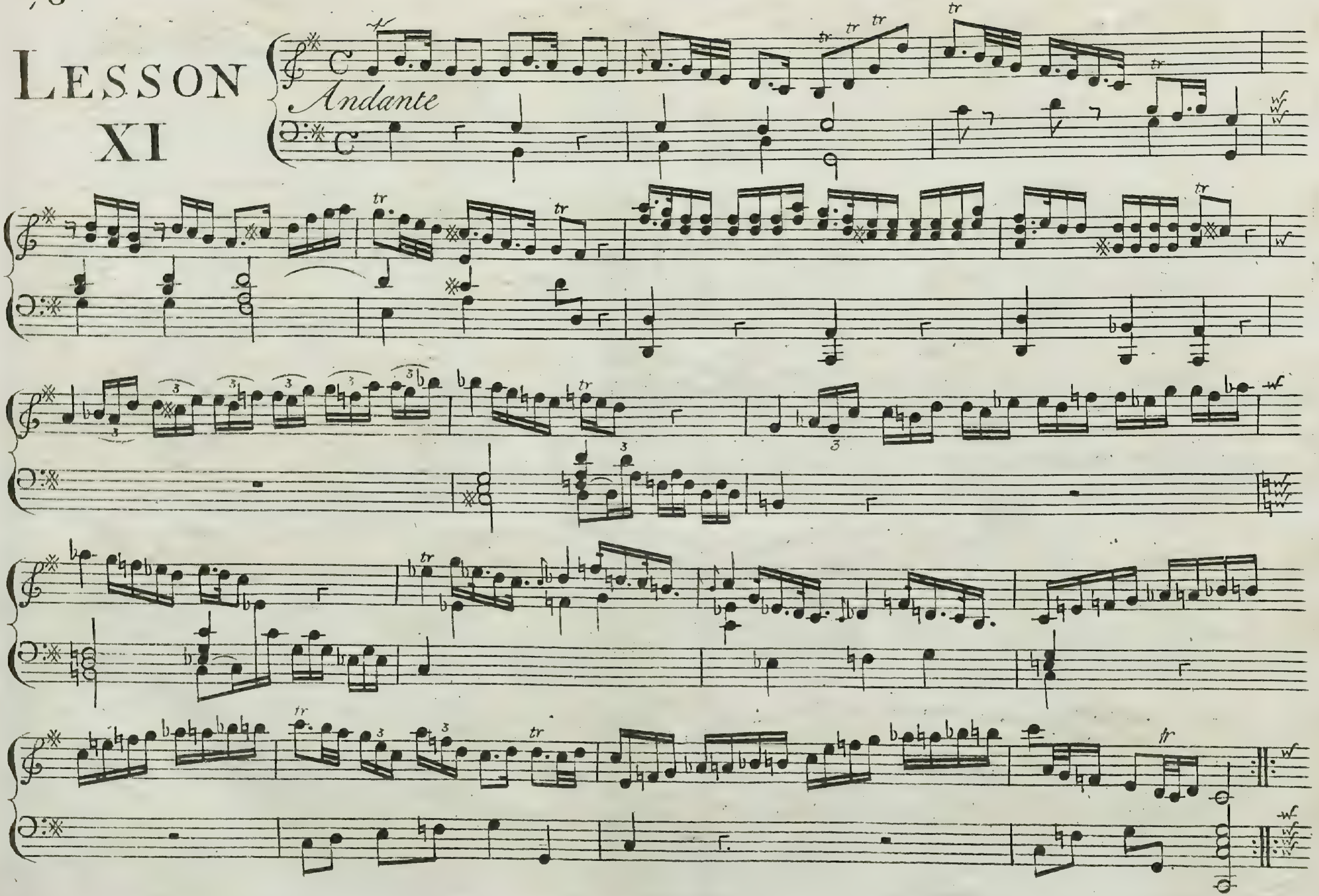


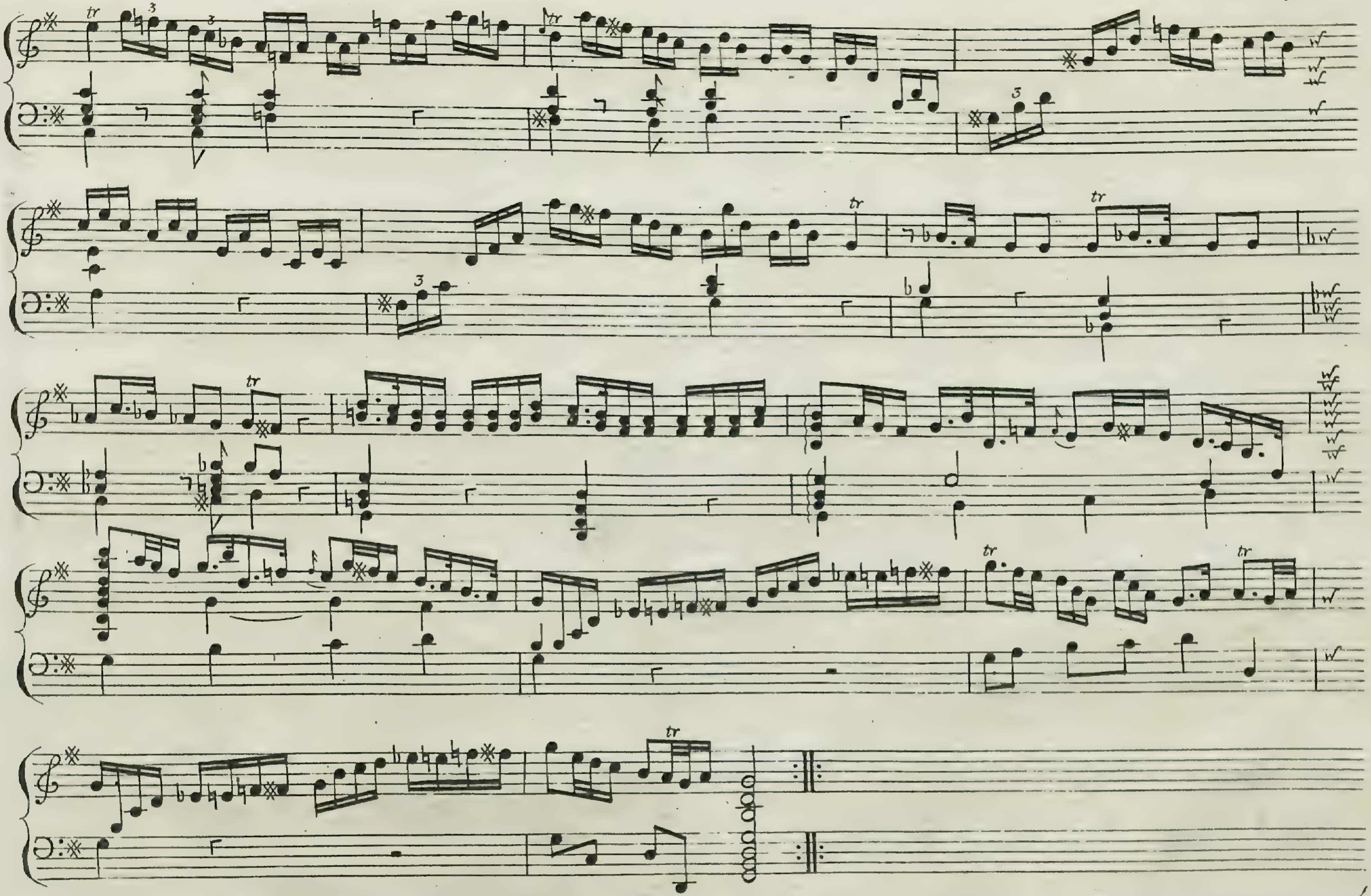
Air




1st
tr
2d
tr

LESSON XI






Allegro
tr



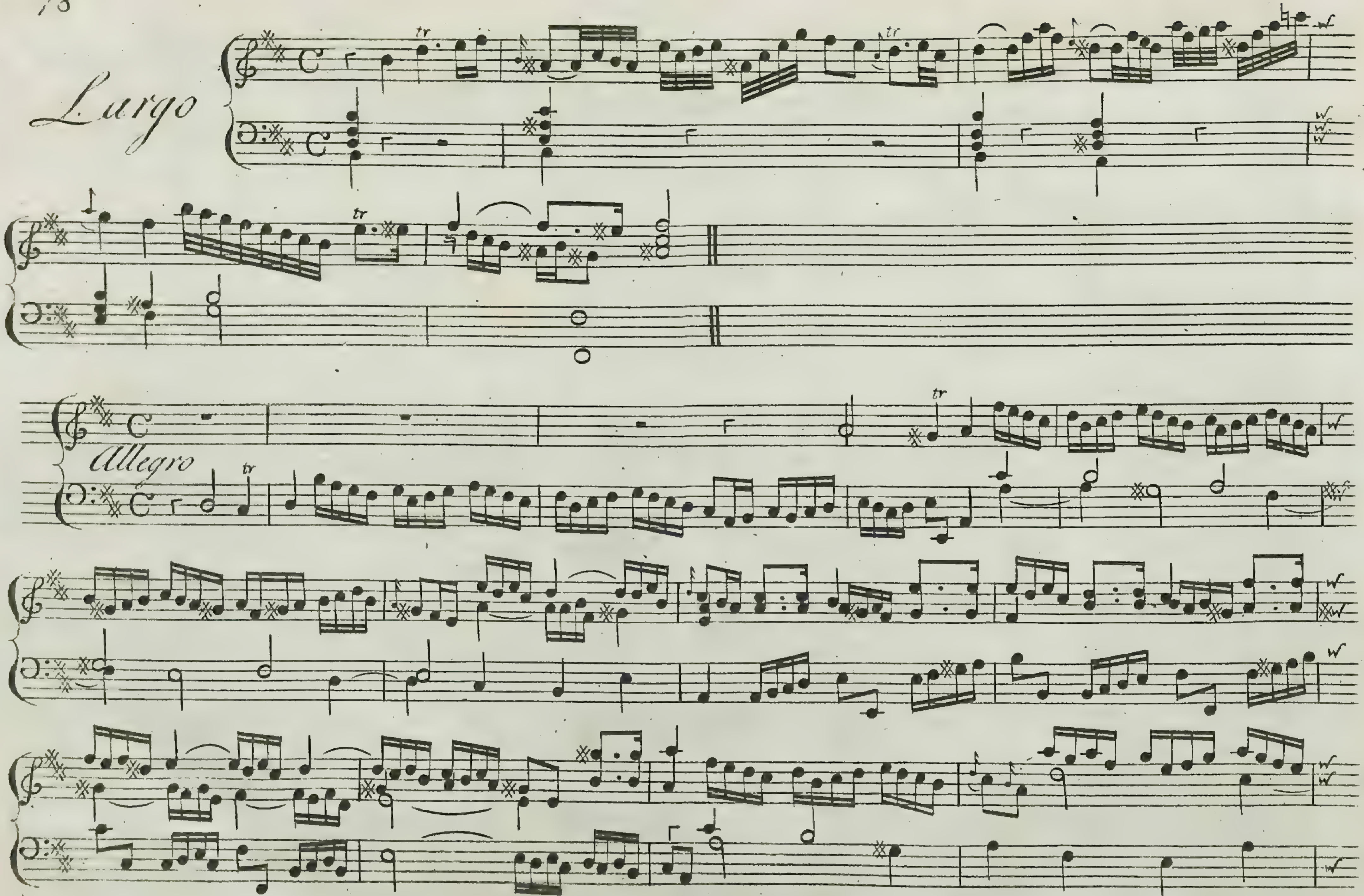
LESSON XII

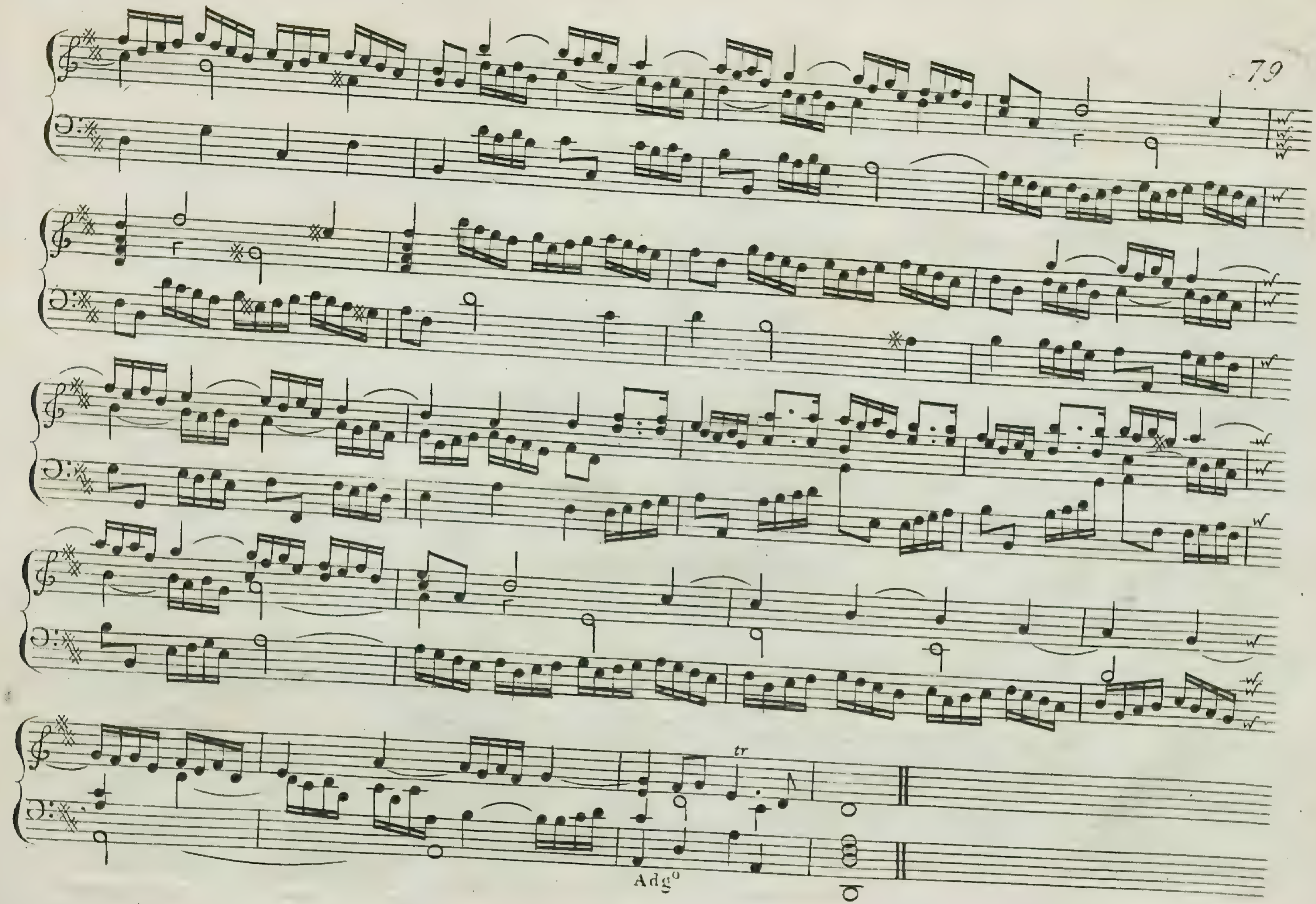


Volti Subito






Largo
Allegro


tr
Adg°


Vivace

